

Sup

THE NEW ENGLAND
CONSERVATORY OF MUSIC

CATALOGUE

1927-1928



HUNTINGTON AVENUE
BOSTON
MASSACHUSETTS

	SEPT.-1927								SEPT.-1928								SEPT.-1929						
	S	M	T	W	T	F	S		S	M	T	W	T	F	S		S	M	T	W	T	F	S
MARCH	..	..	..	..	22	23	24	OCTOBER	..	..	..	..	..	..	1	NOVEMBER	..	..	..	..	..	..	..
	25	26	27	28	29	30	..		2	3	4	5	6	7	8		6	7	8	9	10	11	12
	..	..	..	..	..	..	..		9	10	11	12	13	14	15		13	14	15	16	17	18	19
	..	..	..	..	..	..	..		16	17	18	19	20	21	22		20	21	22	23	24	25	26
	..	..	..	..	..	..	..		23	24	25	26	27	28	29		27	28	29	30	..	..	..
APRIL	..	..	..	..	..	..	..	MAY	..	..	..	..	..	..	..	JUNE	..	..	..	..	..	..	..
	1	2	3	4	5	6	7		1	2	3	4	5	6	7		1	2	3	4	5	6	7
	8	9	10	11	12	13	14		6	7	8	9	10	11	12		3	4	5	6	7	8	9
	15	16	17	18	19	20	21		13	14	15	16	17	18	19		10	11	12	13	14	15	16
	22	23	24	25	26	27	28		20	21	22	23	24	25	26		17	18	19	20	21	22	23
MAY	29	30	..	..	..	..	..	JULY	..	..	..	..	..	..	..	AUGUST	..	..	..	..	..	..	..
	..	..	..	..	..	..	..		1	2	3	4	5	6	7		5	6	7	8	9	10	11
	..	..	..	..	..	..	..		8	9	10	11	12	13	14		12	13	14	15	16	17	18
	..	..	..	..	..	..	..		15	16	17	18	19	20	21		19	20	21	22	23	24	25
	..	..	..	..	..	..	..		22	23	24	25	26	27	28		26	27	28	29	30	31	..
JUNE	..	..	..	..	..	..	..	AUGUST	..	..	..	..	..	..	..	SEPT.	..	..	..	..	..	..	..
	..	..	..	..	..	..	..		..	..	..	..	..	..	..		2	3	4	5	6	7	8
	..	..	..	..	..	..	..		..	..	..	..	..	..	..		9	10	11	12	13	14	15
	..	..	..	..	..	..	..		..	..	..	..	..	..	..		16	17	18	19	20	..	..

THE NEW ENGLAND CONSERVATORY OF MUSIC

FOUNDED BY DR. EBEN TOURJÉE IN 1867

CATALOGUE

1927-1928



HUNTINGTON AVENUE
BOSTON
MASSACHUSETTS

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THE NEW ENGLAND CONSERVATORY OF MUSIC

CONTENTS

CALENDAR	4
BOARD OF TRUSTEES	6
MANAGEMENT	8
THE FACULTY	9
INTRODUCTION	12
COURSES OF INSTRUCTION	14
SPECIAL STUDENTS	14
COURSES LEADING TO THE DIPLOMA	15
Major Subjects	15
Supplementary Studies	16
Advanced Standing	18
Junior, Senior and Final Examinations	19
Honors	21
COURSES OF STUDY	23
Major Subjects	23-36
Theoretical and Supplementary Subjects	38-47
Ensemble Courses	45
Normal Department	48
Lecture Courses	51
COURSES LEADING TO A DEGREE	53
PUBLIC SCHOOL MUSIC	60
LANGUAGES and ACADEMIC STUDIES	70
DRAMATIC DEPARTMENT	75
RECITALS and CONCERTS	76
LIBRARIES	77
SCHOLARSHIPS and PRIZES	80
REGULATIONS	83
REGISTRATION	84
TUITION	86
APPENDIX	[1-13]
INDEX	[14]

CALENDAR FOR 1927-1928

<i>September</i>	15	Registration for first semester opens
	16-21	Examinations for Advanced Standing
	22	Academic year begins
	28	Last day of registration for <i>all</i> candidates for graduation in 1928, by personal application to the Dean of the Faculty (see p. 19)
	30	Candidates for string section of Orchestra report
<i>October</i>	4	Organization of Orchestra
	7	Recital classes begin
	8	First Saturday Recital
	13-18	Examinations for admission to the Junior Class
<i>November</i>	3	First Thursday Recital
	17-19	Examinations in Harmony 2a and 2b, Harmonic Analysis, and Theory
	24	THANKSGIVING DAY. Holiday
<i>December</i>	1	Annual Meeting of the Board of Trustees
<i>Dec. 24-Jan. 2</i>		(inclusive). CHRISTMAS VACATION
<i>January</i>	23-28	Midyear Examinations
	30	Registration for second semester opens
<i>February</i>	8	First semester ends
<hr style="width: 20%; margin: 20px auto;"/>		
<i>February</i>	9	Second semester begins
	22	WASHINGTON'S BIRTHDAY. Holiday
<i>March</i>	1	Last day for receipt of applications for scholarships for school year 1928-29
<i>March</i>	20	Last date for recitals by candidates for Soloists' Diploma
<i>April</i>	2	Competition for Endicott Prizes in Composition closes
<i>April</i>	8-15	(inclusive). EASTER VACATION
	18-21	Examinations in Harmony 2a and 2b, Harmonic Analysis, and Theory
<i>May</i>	1	No recommendations for rehearsal with orchestra received after this date. (Note: Recommendations for candidates for Soloists' Diploma must be made before the end of the first semester.) Last day for application by candidates for Advanced Honors

<i>May</i>	14-17	Final examinations in supplementary subjects (Seniors only)
	15-16	Examinations in Normal Department
	24-29	Final examinations of graduating class (demonstrative)
	30	MEMORIAL DAY. Holiday
<i>June</i>	7	Last Thursday Recital
	9	Last Saturday Recital
	11-16	Final examinations in supplementary studies (for all students except Seniors)
	18-23	Examinations for admission to the Senior Class
	21	Senior Class Concert
	25	Annual Meeting and Reunion of the Alumni Association
	26	Commencement Day
	27	Academic Year ends
<i>September</i>	20	Academic Year 1928-29 begins

All teaching in the Conservatory is suspended on holidays and during vacations noted in the foregoing Calendar. It is expected that all students will return to the school in time to report for appointed lessons immediately after the Christmas and Easter Vacations.

Every student of the Conservatory will be held responsible for observance of the General Regulations, as set forth on page 83, and for familiarity with the details of his respective courses, as prescribed in this book.

THE BOARD OF TRUSTEES

1927*

JOSEPH BALCH
 GEORGE B. CORTELYOU
 ALVAN T. FULLER
 EDWIN FARNHAM GREENE
 CHARLES C. WALKER
 REV. W. F. WARREN
 E. SOHIER WELCH

1928

EDWIN P. BROWN
 RICHARD H. DANA
 ERNEST B. DANE
 H. WENDELL ENDICOTT
 ALLAN FORBES
 HENRY S. GREW
 ROBERT JORDAN
 WALTER H. LANGSHAW
 LOUIS K. LIGGETT
 JOHN B. WILLIS
 ROBERT WINSOR, JR.
 DR. ALBERT E. WINSHIP

1929

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 GEORGE D. BURRAGE
 GEORGE O. G. COALE
 FREDERICK S. CONVERSE
 EDWARD S. DODGE
 RALPH E. FORBES
 HERBERT LYMAN
 JAMES E. ROTHWELL
 JOHN E. THAYER, JR.
 CHARLES WARREN

1930

CHARLES G. BANCROFT
 JOSEPH MITCHELL CHAPPLE
 JAMES D. COLT
 FRANK B. HOPEWELL
 CLEMENT S. HOUGHTON
 JOHN R. MACOMBER
 SAMUEL L. POWERS
 ALEXANDER STEINERT
 L. H. TIMMINS
 ARTHUR W. WELLINGTON

EX-OFFICIO

GEORGE W. CHADWICK
 RALPH L. FLANDERS

*Term of office expiring at the Annual Meeting in the year indicated.

EXECUTIVE COMMITTEE OF THE BOARD OF
TRUSTEES

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GEORGE B. CORTELYOU }
CHARLES G. BANCROFT } *Vice Presidents*
H. WENDELL ENDICOTT }
GEORGE W. CHADWICK, *Director*
CHANNING H. COX, *Treasurer*
RALPH L. FLANDERS, *General Manager*
JOSEPH BALCH
FREDERICK S. CONVERSE
WALTER H. LANGSHAW
JOHN R. MACOMBER
SAMUEL L. POWERS

DIRECTORY COMMITTEE

GEORGE W. BROWN, *President of the Board of Trustees*
GEORGE W. CHADWICK, *Director*
RALPH L. FLANDERS, *General Manager*
WALLACE GOODRICH, *Dean of the Faculty*

THE MANAGEMENT

RALPH L. FLANDERS, *General Manager*
 FREDERICK L. TROWBRIDGE, *Assistant Manager*
 ELIZABETH C. ALLEN, *Secretary*

ARTHUR SODERMAN, *Bursar*
 MARTHA PERKINS, *Registrar*
 EATHEL J. FINLEY, *Assistant Registrar*
 MARY ALDEN THAYER, *Librarian*

MEDICAL ADVISORS

GEORGE W. MORSE, M. D., *Consulting Surgeon, 275 Commonwealth Avenue*
 FRANK E. HASKINS, M. D., *School Physician, 204 Huntington Avenue*

HENRY W. DRISCOLL, *Manager of the Music Store*
 GEORGE L. GARDNER, *Curator of Organs and Pianofortes*
 JOHN MCLEAN, *Superintendent of the Building*
 EDWARD R. BERRY, *Assistant Superintendent of the Building*

THE FACULTY

GEORGE W. CHADWICK, *Director*

WALLACE GOODRICH, *Dean of the Faculty*

MAJOR SUBJECTS

PIANOFORTE

LOUIS CORNELL
ALFRED DE VOTO
CHARLES F. DENNÉE
KURT FISCHER
ARTHUR FOOTE
HOWARD GODING
HENRY GOODRICH
J. ALBERT JEFFERY
CLAYTON JOHNS
EDWIN KLAHRE
FREDERICK F. LINCOLN
ANNA STOVALL LOTHIAN
STUART MASON
F. MOTTE-LACROIX
F. ADDISON PORTER

ANTOINETTE SZUMOWSKA
RICHARD STEVENS
FRANK S. WATSON
H. S. WILDER
ESTELLE T. ANDREWS
DAVID S. BLANPIED
JULIUS CHALOFF
FLOYD B. DEAN
LUCY DEAN
ELLA DYER DE VOTO
GEORGE A. GIBSON
DOUGLAS KENNEY
MARY L. MOORE
EUSTACE B. RICE
HEDWIG SCHROEDER

MYRON H. WHITNEY

ORGAN

HENRY M. DUNHAM *
HOMER C. HUMPHREY

RAYMOND ROBINSON
ALBERT W. SNOW

VOICE

WILLIAM L. WHITNEY
WILLIAM H. DUNHAM
PERCY F. HUNT

CLARENCE B. SHIRLEY
RULON Y. ROBISON
SULLIVAN A. SARGENT
F. MORSE WEMPLE

ALICE HUSTON STEVENS
WILLIAM A. C. ZERFFI
STELLA B. CRANE

VIOLIN

TIMOTHÉE ADAMOWSKI
EUGENE GRUENBERG
CARL PEIRCE

RICHARD BURGIN
VAUGHN HAMILTON
ROLAND REASONER
JOHN D. MURRAY

HARRISON KELLER
VINCENT MARIOTTI
MINOT A. BEALE
RAYMOND ORR

VIOLONCELLO

JOSEPH ADAMOWSKI

VIRGINIA STICKNEY

VIOLA

GEORGES FOUREL

CONTRABASS

MAX O. KUNZE

HARP

ALFRED HOLY

* On leave of absence.

WIND AND PERCUSSION INSTRUMENTS

GEORGES LAURENT, *Flute*CLÉMENT LENOM, *Oboe and English Horn*AUGUSTO VANNINI, *Clarinet*BOAZ PILLER, *Bassoon*GEORGE WENDLER, *French Horn*LOUIS KLOEFFEL, *Trumpet*JOANNÈS ROCHUT, *Trombone*PAUL SIDOW, *Tuba*CARL LUDWIG, *Tympani*FRANK V. RUSSELL, *Other Percussion Instruments*

THEORETICAL COURSES

SOLFEGGIO

CLÉMENT LENOM

FRANCIS FINDLAY

ALICE E. WHITEHOUSE

CLARA L. ELLIS

HARMONY AND HARMONIC ANALYSIS

FREDERICK S. CONVERSE

ARTHUR W. CURRY

HOMER C. HUMPHREY

RAYMOND ROBINSON

STUART MASON

HARRY N. REDMAN

WILLIAM B. TYLER

WARREN STOREY SMITH

THEORY

FREDERICK S. CONVERSE

WARREN STOREY SMITH

COUNTERPOINT

FREDERICK S. CONVERSE

ARTHUR W. CURRY

STUART MASON

CANON AND FUGUE, COMPOSITION, AND INSTRUMENTATION

FREDERICK S. CONVERSE

STUART MASON

FREE COMPOSITION AND INSTRUMENTATION

GEORGE W. CHADWICK

SUPPLEMENTARY COURSES

SIGHT-READING

DAVID S. BLANPIED, *Pianoforte*ROLAND REASONER, *Violin*EDWIN KLAHRE, *Pianoforte*H. S. WILDER, *Pianoforte*

PIANOFORTE ACCOMPANIMENT

HENRY GOODRICH

ENSEMBLE PLAYING

JOSEPH ADAMOWSKI, *Stringed Instruments and Pianoforte*CLÉMENT LENOM, *Wood-Wind Instruments*LOUIS KLOEFFEL, *Brass Instruments*

ORGAN TUNING

OLIVER C. FAUST

OPERATIC COURSE

WALLACE GOODRICH, *Conductor; Interpretation, Ensemble*

ERNEST PERRIN, *Régisseur; Diction, Dramatic Action, Mise-en-scène*

LECTURE COURSES

FREDERICK S. CONVERSE, *Musical Appreciation; The Orchestra and Orchestral Instruments*

STUART MASON, *Musical History*

ARTHUR FOOTE, *Pianoforte Pedagogy*

WALLACE GOODRICH, *History and Construction of the Organ; Liturgical Music*

WARREN STOREY SMITH, *Special Subjects*

GEORGE M. SNEATH, *English Literature*

C. HOWARD WALKER, *Fine Arts*

NORMAL DEPARTMENT

HENRY GOODRICH, *Supervisor in Pianoforte*

CLARENCE B. SHIRLEY, *Supervisor in Voice*

PUBLIC SCHOOL MUSIC

FRANCIS FINDLAY, *Supervisor; School Music, Conducting, Instrumentation.*

GRACE G. PIERCE, *Assistant in School Music.*

DEPARTMENT OF LANGUAGES AND ACADEMIC STUDIES

ELIZABETH I. SAMUEL, *English Language, Literature, and General Psychology*

GEORGE M. SNEATH, *English Composition, Literature*

FRANCIS L. STRICKLAND, *Educational Psychology, Education*

ANNA BOTTERO, *Italian Language, Diction, Conversation, and Literature*

ERNEST PERRIN, *French Language, Diction, Conversation, and Literature*

EMILY ELLIS, *German Language, Diction, Conversation and Literature*

C. HOWARD WALKER, *Fine Arts*

H. M. VARRELL, *European History*

FLOYD B. DEAN, *Physics.*

DRAMATIC DEPARTMENT

CLAYTON D. GILBERT, *Lyric and Dramatic Action, Pantomime, Stage Department*

BETTI MUSCHIETTO, *Dancing*

INTRODUCTION

THE NEW ENGLAND CONSERVATORY OF MUSIC was founded in Boston in 1867 by Dr. Eben Tourjée, who had previously introduced the class system of instruction in the East Greenwich Musical Institute and in the Musical Institute in Providence, Rhode Island. In 1870 the Conservatory was incorporated by a special act of the Legislature of the State of Massachusetts. The Conservatory receives no financial assistance from the State or from the City, and under the terms of its charter any profit must be devoted exclusively to the interests of the institution.

In 1882 the growing needs of the Conservatory led to the purchase of an estate on Franklin Square, which it occupied until the close of the school year 1901-2. In September, 1902, the Conservatory took possession of its present building, which had been constructed especially for it.

This building, which is fireproof, is constructed on the most approved modern plans, drawn by the firm of Wheelwright and Haven of Boston, architects. It was designed and is equipped to meet every need of a school of music. On the first floor are the business offices, reception rooms, a few class rooms, the music store and two auditoriums. The basement contains additional class rooms, the printing-room, and the electric plant.

The larger auditorium, Jordan Hall, was the gift of the late Eben D. Jordan, President of the Board of Trustees from 1908 to 1916. It has a seating capacity of over one thousand, and its exceptional acoustic properties are universally recognized. The equipment of the hall includes a fine concert organ and a large stage, especially adapted to orchestral and choral concerts and to operatic performances. Here are given the Conservatory orchestral and choral concerts and the recitals of the Faculty and advanced students. The hall is also frequently used by resident and visiting artists for their public concerts.

The smaller auditorium, Recital Hall, seating over four hundred, is used for lectures and students' recitals and for the dramatic department; also as an assembly hall for social purposes.

The second floor of the building contains the general musical library and a large number of class rooms. The third floor is devoted to class rooms and to the organ department, for which the Conservatory provides superior advantages.

A large addition, connecting with the present building on all floors, is under construction and will be completed during the school year 1927-28. This addition will provide a new hall, seating about seven hundred, for concerts and social entertainments; rooms for student recreation; and many class-rooms, nearly doubling the facilities of the present building.

LOCATION

The Conservatory building is situated on Huntington Avenue, at the corner of Gainsborough Street, extending in the rear to St. Botolph Street. The main entrance is on Huntington Avenue, and there are also entrances on Gainsborough Street and on St. Botolph Street. Street car lines from the Subway pass the building, which connect with the various railway stations and other parts of the city.

CULTURAL ADVANTAGES

The Conservatory is located directly in the art and school center of Boston, one block west of Symphony Hall, the home of the Boston Symphony Orchestra, where many other concerts by famous artists and organizations are given every season. One block west of the Conservatory is the Boston Opera House, where seasons of grand opera are provided each year by the Chicago Civic Opera Company and other organizations. The Boston Museum of Fine Arts is about one block farther west, whose fine collections, so important to the music student as an educational and cultural influence, are open daily without charge. The Boston Public Library, with its great resources and notable decorations by Sargent, Puvis de Chavannes and Abbey, and containing the great musical collection of the Allen A. Brown Musical Library, is not far distant. Conservatory students may obtain, without charge, the privilege of taking books for home use from the general library. Equally accessible to students are the annual free courses of lectures of the Lowell Institute, and those given in regular series by the Museum of Fine Arts and at the Public Library. Churches of all denominations are within easy walking distance of the Conservatory.

PHYSICAL EXERCISE

All students should make some form of physical exercise their daily rule. Opportunities for systematic athletic exercise are afforded to men students by the Young Men's Christian Association, adjacent to the Conservatory, and to women students by the Young Women's Christian Association, also on Huntington Avenue, in their respective gymnasias; while for walking, the beautiful park system, the Fens, reaching far out into the country, is easily accessible.

COURSES OF INSTRUCTION

The aim of the Conservatory is primarily to prepare students for a professional career in some branch of the Art of Music. To this end the Conservatory offers efficient instruction, both practical and theoretical, in comprehensive and systematic order. It surrounds the student with a musical atmosphere which is at once a stimulus and a discipline. It offers him instruction in the theory and practice of teaching, and generous opportunity for public performance in solo and in ensemble.

The academic year, including vacations, is divided into two semesters of twenty weeks each.

All students are graded in their major subject at the time of their entrance into the Conservatory. Those found deficient in musical ability will not be admitted.

The Conservatory offers courses of instruction in three distinct departments:

THE CONSERVATORY COURSE, leading to the diploma of graduation.

In this department all students are required, in addition to their major subject, to pursue such theoretical and supplementary studies as are indispensable to a thorough musical education. (See p. 15.)

Major subjects include Pianoforte, Organ, Voice, Violin, Violoncello, and all other orchestral instruments; the full Composition course; and the Course for Supervisors in Public School Music. Other subjects are designated as *theoretical* or *supplementary*.

THE COLLEGIATE COURSE, leading to the degrees Bachelor of Music and Bachelor of School Music.

For complete information regarding these courses, see pp. 53-59, 68.

THE DEPARTMENT OF SPECIAL STUDENTS.

In this department students may register for any study or combination of studies desired. With the exception that no specific scholastic requirements are imposed as a condition of entrance, special students are subject to the same examinations and regulations as students in the Conservatory and Collegiate courses. (See General Examinations.)

Special students are eligible to all the advantages and privileges of the Conservatory, including the opportunity for practice and performance in the Ensemble Classes, in Student Recitals, and with the Orchestra; admission to rehearsals, concerts, and lectures, and the use of the Library.

THE CONSERVATORY COURSE

LEADING TO THE DIPLOMA

Diplomas are granted to students in the Conservatory Course whose record in all prescribed studies is sufficiently high, and who pass the final demonstrative examinations in their major subject, as follows:

A. IN APPLIED MUSIC.

1. In a major subject:

In Pianoforte and in Organ.

In Violin, Violoncello, and all other orchestral instruments, for proficiency as orchestral players. (See also Ensemble-playing, p. 46.)

2. As a Teacher (Normal Course).

Two years practical teaching under the direction of the Supervisor in the respective division of the Normal Department are required, in addition to the requirements of Course 1.

This course is offered only in Pianoforte and in Voice.

No definite period can be assigned for the completion of courses 1 and 2. The time necessary depends upon the grade of advancement of the student upon entering the Conservatory, and upon his ability and subsequent progress. For students entering the regular course for graduation without any previous preparation in theoretical subjects, the minimum period of time in which the *supplementary studies* prescribed for graduation can be completed is three years.

3. As a Concert Soloist (Artists' Course).

This course includes a more comprehensive and extended repertory of music requiring a high degree of virtuosity, of which the student must be able to give an artistic and authoritative public performance. At least one such performance is required with orchestra, one in ensemble, and one in an individual recital.

Recommendations for performance must be made to the Dean of the Faculty before the end of the first semester. Individual recitals must be given not later than March 20.

Candidates for the diploma in this course will pass a demonstrative examination conducted by the Director, the Dean of the Faculty, and at least three other members of the Faculty.

Course 3 necessarily includes all the requirements of Course 1. As it is generally inadvisable to attempt to pursue Courses 2 and 3 at the same time, the Soloists' Course (Course 3) will usually be postponed for post-graduate study. At the close of any school year within five years of their graduation, students

who have received the diploma in Courses 1 or 2 may be candidates for the Soloist's diploma in the same major subject, after having completed not less than one year of additional study in the Conservatory, in said major subject. They will be required to pass a demonstrative examination given by the Director before being admitted as candidates for the Soloists' diploma; they must be recommended for such examination by their instructor in the major subject; and they must give the same notice of their candidacy that is required of undergraduates (see p. 19). Upon their admission to the Soloists' course they may be required to pursue such advanced work in supplementary studies as the Director may prescribe.

B. IN COMPOSITION. (See p. 42.) A four-year course.

C. IN PUBLIC SCHOOL MUSIC. (See pp. 60-66.) A three-year course.

Students whose record is unsatisfactory will not be admitted to the final examinations.

No letters of recommendation other than the above Diplomas will be given by the Conservatory or its teachers, but any student may receive a copy of his examination record (a Certificate of Record) on withdrawing from the school.

The fee for each of the above Diplomas is ten dollars.

Candidates for graduation in any department of the Conservatory Course must have completed, with certificate grades, a standard four-year high-school course, or an equivalent course in an approved secondary school. This is not a condition of entrance, but before admission to the Senior Examination can be granted a transcript of scholastic record, showing satisfactory completion of the course above prescribed, and signed by the Principal of the school, must be filed with the Dean of the Faculty.

A deficiency in this record, not exceeding one-half of a year's work in a single course, may be made up, either in a high school or in a secondary school, or by prescribed work in the Conservatory, before the end of the first semester in the Senior year.

Candidates for admission to the Junior Class should have completed at least three years of the required four-year high school or equivalent course. Information regarding scholastic record must be filed with the Dean of the Faculty before the Junior examination.

See also additional requirement of examination in English to be taken by *all* candidates for admission to the Junior Class (page 19).

SUPPLEMENTARY COURSES

The following courses are required for a diploma of graduation in the instrumental and vocal departments, in addition to the major subject. Candidates for the diploma of the Teachers' Course must also complete the prescribed work in the respective division of the Normal Department.

The requirement of a certain amount of completed supplementary work for admission to the Junior and Senior Examinations is made not only to insure a proper degree of advancement and maturity, but also because experience has shown conclusively that a greater amount of work than that prescribed for the remainder of the time before graduation cannot ordinarily be undertaken without endangering its value, and often making too great demands upon the physical strength of the student. Whatever advanced standing the student is able to obtain, however, will receive corresponding credit.

For requirements in the Composition Course and in Public School Music, see outline of course under respective headings.

The credits assigned below indicate the number of semester hours required to complete the work prescribed in each course; one semester hour representing one hour of prepared recitation in class weekly, for a period of one semester.

	<i>Pianoforte</i>	<i>Organ</i>	<i>Voice</i>	<i>Violin, Violon- cello and other Orchestral In- struments</i>
Solfeggio and Dictation	8	8	8	8
Harmony	8†	8†	4	8†
Harmonic Analysis	4	4	..	4
Theory	4	4	4	4
*Lectures:				
Musical History 1	2	2	2	2
Musical Appreciation	2	2	..	2
English Literature (English 5a)	2	2	..	2
Fine Arts 1	2	2	2	2
Sight-playing (pianoforte)	8	..	..	..
Ensemble	2	..	..	2
String Quartet Class . . . . .	..	..	..	2
(For stringed instrument players only.)				
Counterpoint . . . . .	..	4	..	..
Organ lectures . . . . .	..	1	..	..
Choir training . . . . .	..	4	..	..
Italian . . . . .	..	..	4	..
French . . . . .	..	..	{ 8 or 4 } 4 or 8 }	..
German . . . . .	..	..		..
Pianoforte . . . . .	..	..	8	4
*Stage Deportment	2	..	2	2
Orchestra . . . . .	..	..	..	8†
(Or Violin Sight-playing)				
Required for admission to Junior Exam- ination	14	13	15	16
Required for admission to Senior Exam- ination	30	28	32	34
Required for graduation	44	41	46	50

*Will not count toward requirements for Junior or Senior Examinations.

†Four credits required for Junior Examination.

‡Only four credits accepted toward Junior requirements.

§Not more than two courses accepted toward Junior requirements.

ADVANCED STANDING

All students desiring to register for advanced classes in any theoretical or supplementary study will be required to pass an examination for advanced standing. These examinations cover the ground of the various courses given in the Conservatory. They may be taken without fee at the appointed times immediately preceding the opening of the school year. They may also be taken, upon payment of a prescribed fee, at the end of each semester. For examinations given to make up deficiencies a fee will be charged.

It is not the custom of the Conservatory to allow credit for work in supplementary subjects done outside the institution, unless the student establish the right to such credit by passing the prescribed examinations for advanced standing. Exceptions to this rule are made only in special cases, and after personal interview.

Candidates for graduation may not offer or substitute other subjects as equivalents for prescribed studies.

Examinations for advanced standing in supplementary subjects may be taken by special students.

Special students may at any time be transferred to the course leading to the diploma, either by credit already obtained in any prescribed supplementary studies, or by passing examinations for advanced standing.

The special examinations in 1927 will be given as follows:*

Friday Sept. 16	Saturday Sept. 17	Monday Sept. 19	Tuesday Sept. 20	Wednesday Sept. 21
Solfeggio 9 a.m. Harmony 11 a.m. Har. Analysis 11 a.m.	Theory 9 a.m. P. Sight-pl. 11 a.m.	Italian 9 a.m. French 11 a.m. German 2 p.m.	Solfeggio 9 a.m. Harmony 11 a.m. Har. Analysis 11 a.m. Counterpoint 11 a.m. Theory 2 p.m.	P. Sight-pl. 9 a.m.

*In other subjects, upon application to the Dean of the Faculty.

To facilitate registration, students residing in or near Boston are urged to take advantage of the earlier examinations.

EXAMINATIONS

The general examinations in all studies, both major and supplementary, which must be taken by all students, whether Special or in the Conservatory Course, take place at the end of each semester. The scale of marking for all examinations is as follows: A, excellent; B, good; C, fair; D, poor; E, failure. The passing mark is C. A mark of D involves a condition, which must be removed before the next succeeding examination in the respective course may be taken. *Re-examinations will be given only to remove conditions.*

Students in the Conservatory Course who are conditioned in three supplementary courses will not be admitted to the Junior or Senior Examinations until their record is cleared by re-examination.

Unless recommended by their teacher in the major subject, students will not be admitted to the Junior, Senior, or Final Examinations.

Record books, fully posted to date and signed by the teacher, must be presented to the Director at Junior, Senior, and Final Examinations.

All candidates for graduation, and all students who intend to be candidates for admission to the Junior Class, must register in person at the office of the Dean of the Faculty at the beginning of the respective school year, and in no case later than six days after the opening of the first semester.

EXAMINATION FOR THE JUNIOR CLASS

Students are received into the Junior Class only at the Junior Examination, which is held soon after the opening of the first semester.

Candidates for the Junior Examination will be examined in written and spoken English. Those who do not attain a sufficiently high standard will be required to pursue special work in English courses.

INSTRUMENTAL COURSES

Pianoforte.—Candidate must be prepared to play all major and minor scales, at a tempo of half note equals 60; scales in double thirds; arpeggios of the tonic, dominant seventh and diminished seventh, through four octaves and in groups of four and six, at a speed of half note equals 48; all to be played in sixteenth notes. At least six studies from Cramer, Clementi, Czerny, and Heller, or their equivalent; and at least three selections of the student's choice, one of which must be played from memory.

Organ.—A piece of the grade of the more difficult Chorale Preludes by Bach. Organ students will also be examined in Sight-Playing and Registration for church music, and in Keyboard Harmony.

Violin.—Scales and arpeggios in three octaves. A piece to be played from memory, and a selection of studies by Kreutzer and Rode. For additional requirements, see page 33.

Violoncello.—Scales in two and three octaves. A piece to be played from memory, and a selection of studies by Grützmacher (first book) or Franck.

Candidates must have taken at least one-third of the prescribed supplementary studies, and have attained a grade averaging not lower than C on examination. (See page 17.) Students admitted to advanced standing are passed on their record.

VOCAL COURSE

Candidates are required to sing sustained tones, intervals, scales, and exercises; and must be prepared to sing three selections, one of which must be with Italian, one with French and one with English text, selected from a repertoire of pieces studied, equivalent to one-half the entire course. Candidates are also required to play a selection of moderate difficulty on the pianoforte, and to pass an examination in sight-singing.

The requirements in supplementary studies are the same as those for the Instrumental Courses.

EXAMINATION FOR THE SENIOR CLASS

This examination takes place shortly before the close of the school year.

Candidates must present a repertoire of at least one-half of the required pieces in the advanced grade (see pages 23 to 25, 32 to 35). Of this repertoire they must be prepared to perform six pieces by different composers, not offered at the Junior Examination, but which may include any piece of the advanced grade performed during the Junior year in a Conservatory recital or concert.

Unless excused by admission to advanced standing, candidates must have attained an average grade of at least C in two-thirds of the courses prescribed for graduation (see page 17).

All candidates for graduation in the Conservatory Course must take English 4 in the first semester of their Senior year.

FINAL EXAMINATION FOR GRADUATION

Candidates must present the entire prescribed repertoire of the advanced grade, of which they must be prepared to perform six pieces by different composers, not offered at the Senior Examination. Any pieces may be offered toward this requirement which have been performed during the Senior year in a Conservatory recital or concert. (In the Soloists' course the works offered must be played from memory.)

In addition to the above requirement, a piece will be prescribed which must be performed by each candidate after two weeks study without the aid of the instructor.

Candidates must have attained an average grade of at least C in each of the supplementary courses prescribed for graduation.

Candidates who pass all the examinations in the supplementary courses prescribed for graduation may postpone their demonstrative examination for one year, in order to add to their repertoire or to their performances in recital and concert.

HONORS

After September 22, 1927, Honors will be awarded at Commencement to graduating students in the Conservatory and Collegiate Courses, in accordance with the following plan.

Subjects prescribed for graduation will be divided into groups as follows:

A. IN APPLIED MUSIC.

1. Major subject. The net mark will be obtained by averaging the following marks:
 - a. Junior Examination.
 - b. Senior Examination.
 - c. Instructors' marks for each semester of Junior and Senior Years.
2. Normal Department (including Final Mark). Choir-training.

B. IN PUBLIC SCHOOL MUSIC.

3. School Music, Observation, and Practice teaching.
4. Conducting (all courses), and Choral Class.

C. IN ALL FIELDS

5. Solfeggio, Harmony, Harmonic Analysis, Advanced Harmony, Counterpoint, Composition, Instrumentation.
6. Theory, Musical History, Musical Appreciation, Musical Form.
7. Pianoforte Sight-playing, Pianoforte Accompaniment, Ensemble-playing, Quartet Class.
8. Instrumental and Vocal Courses (other than *Major*), Operatic Course.
9. English 3, 4, and 5; Italian, French, German, Psychology, Education, History, Fine Arts, Physics.

The net mark of each group will be determined by averaging together the net marks of the several subjects comprised therein.

Students who attain a mark not lower than B+ at their final examination will be eligible to honors provided [a] that not less than 75% of all required

examinations have been taken; and [b] that the average mark of each group be not lower than B.

Students who attain the mark B at their final examination will be eligible for honors as above, provided, however, that the average mark of each group shall not be lower than B+.

GENERAL

Re-examinations taken to make up deficiencies will be credited, if passed, with the mark C.

Examinations taken for advanced standing may count toward honors. Where any portion of a subject is passed by examination for advanced standing and subsequently is taken in course, the mark received for the course will be counted toward honors.

HIGHEST HONORS will be awarded to the honor student having the highest average grade.

HONOR STUDENTS in the Conservatory Course who pursue in the Conservatory a given number of supplementary courses *in addition to those prescribed for graduation*, may be candidates for ADVANCED HONORS. The additional courses taken must entitle the student to a total of not less than twelve semester hours of credit, and an average mark of not lower than B must be attained by examination in each course.

Any of the following courses will be counted toward ADVANCED HONORS: Advanced Harmony; Counterpoint, 1st and 2nd year; Composition, Instrumentation; Advanced Ensemble-Playing; Pianoforte Accompaniment (advanced course); Languages, any courses in Group II; Musical Appreciation and English Literature (in the vocal course only); English and any other Academic Courses; Operatic Course (for voice students); Public School Music (second or third year, any courses in Groups II or III, not more than four semester hours of credit).

Students who desire to be candidates for Advanced Honors must notify the Dean of the Faculty in writing, not later than May 1st.

SPECIAL HONORS are awarded in any supplementary subjects to those students who pursue such courses and who attain the mark of A in all the examinations of the respective course.

Honors, Advanced Honors, and Special Honors will be determined by examination marks on record four weeks before Commencement Day in each school year. Marks received after this date will not be counted toward Honors.

COURSES OF STUDY

PIANOFORTE COURSE

INSTRUCTORS

LOUIS CORNELL	ANTOINETTE SZUMOWSKA
ALFRED DeVOTO	RICHARD STEVENS
CHARLES F. DENNÉE	FRANK S. WATSON
KURT FISCHER	H. S. WILDER
ARTHUR FOOTE	ESTELLE T. ANDREWS
HOWARD GODING	DAVID S. BLANPIED
HENRY GOODRICH	JULIUS CHALOFF
J. ALBERT JEFFERY	F. B. DEAN
CLAYTON JOHNS	LUCY DEAN
EDWIN KLAHRE	ELLA DYER DeVOTO
FREDERICK F. LINCOLN	GEORGE A. GIBSON
ANNA STOVALL LOTHIAN	DOUGLAS KENNEY
STUART MASON	MARY L. MOORE
F. MOTTE-LACROIX	EUSTACE B. RICE
F. ADDISON PORTER	HEDWIG SCHROEDER

MYRON H. WHITNEY

All candidates for graduation may be required to perform by appointment in a Students' Recital or Advanced Students' Concert at least once in their Junior and twice in their Senior years. In addition, students in the Soloists' Course will be required to perform publicly at least once with the Orchestra and once in Ensemble, and to give one public recital.

In order that students may form a comprehensive idea of the literature of the pianoforte, they are required before graduation to have studied a repertoire averaging five pieces each by the following composers, or groups of composers:

Bach

Handel, Emmanuel Bach, Scarlatti, Rameau, Couperin

Mozart and Haydn

Beethoven

Schubert and Mendelssohn

Schumann, Brahms, César Franck

Chopin and Liszt

Also selected works by Grieg, MacDowell, Paderewski, Rachmaninov, Debussy and Ravel, or other equivalent compositions from the standard modern repertoire.

OUTLINE OF COURSE

for all candidates for Diplomas

ELEMENTARY

New England Conservatory Course, grades 1 and 2. Finger-exercises, scales, studies. Sonatinas and pieces by Kuhlau, Kullak, Clementi, and others.

INTERMEDIATE

All forms of technical exercises, scales, arpeggios, double thirds, octaves. Studies by Czerny, Cramer, Heller, Clementi. Pieces by Bach, Mozart, Haydn, Beethoven, Schumann, and others.

ADVANCED

Studies by Clementi, Chopin, Henselt, Liszt. At least six preludes and fugues from the Well-tempered Clavichord by Bach. Pieces by Bach (including the Italian Concerto, Chromatic Fantasia and Fugue, Suites and Partitas), Handel (Suites), Beethoven, Chopin, Schumann, and modern composers, including concertos by Mozart, Beethoven (C major or C minor) and Mendelssohn.

SOLOISTS' COURSE

In the Soloists Course one concerto will also be required from each of the following groups:

Group 1: Beethoven, G major or E flat major; Schumann, A minor; Chopin, E minor or F minor.

Group 2: Rubinstein, D minor; Grieg, A minor; Saint-Saëns, G minor or F major; Liszt, E flat major; Tchaikovsky, B flat major; MacDowell, D minor; César Franck, Symphonic Variations.

Collateral reading recommended: *The Sonata*, Shedlock; *The Beethoven Sonatas*, Reinecke; *The Act of Touch*, Mathay; *Technique and Expression in Pianoforte Playing*, Franklin Taylor; *The Interpretation of Pianoforte Music*, Venable; *The Pianoforte and Its Music*, Krehbiel; *Pedals of the Pianoforte*, H. Schmitt; *Piano Music, its Composers, etc.*, Hamilton; *Mezzotints in Modern Music*, Huneker; *Music of the Past*, Landowska; *The Fundamentals of Music*, Gehrken.

SUPPLEMENTARY SUBJECTS

PREPARATORY AND INTERMEDIATE

Two hours weekly

Solfeggio, Harmony, Sight-playing.

One hour weekly

English Literature,* Fine Arts (lectures).

ADVANCED

Two hours weekly

Harmonic Analysis, Theory, Sight-playing (continued). Ensemble-playing. Normal course (*four hours*).

One hour weekly

Musical History* and Musical Appreciation* (lectures).

*Free courses.

For tuition rates, see pp. 86 to 88.

Additional courses of value to the pianoforte student, but not required for graduation:

Pianoforte Accompaniment.

English Composition, English Poetry.

Psychology.

French and German.

THE ORGAN SCHOOL

INSTRUCTORS

HENRY M. DUNHAM *
HOMER C. HUMPHREY

RAYMOND ROBINSON
ALBERT W. SNOW

The completion of the elementary grade of the pianoforte course, or its equivalent, is required for admission to the Organ School.

The Organ Course is designed to provide a thorough and complete education as a church organist and choirmaster.

OUTLINE OF ORGAN COURSE

ELEMENTARY

Fundamental study of manual touch. Pedale technique. Independence of manuals and pedale. Elementary registration. The simpler chorale-preludes (*Orgelbüchlein*) of Bach.

INTERMEDIATE

Study of manual touch and pedale technique continued. Smaller Bach preludes and fugues, trio sonatas and chorale-preludes. Compositions for church service. Progressive study of registration. Elementary improvisation.

ADVANCED

Greater organ works of Bach, his predecessors and contemporaries. Advanced registration and adaptation of works of foreign composers to American organs. Larger organ works of all schools, including compositions of Widor, Guilmant, César Franck, Saint-Saëns. Improvisation continued.

* On leave of absence.

SOLOISTS' COURSE

Candidates for the soloists' diploma will fulfill the requirements of public performance prescribed on page 15, and must have studied a comprehensive repertory representative of the standard works of organ literature.

Reference works: *Preface to The Organ Works of J. S. Bach*, Widor and Schweitzer; *General Directions for the Interpretation of the Organ Works of J. S. Bach*, Vierne; *J. S. Bach and His Works for the Organ*, Pirro; *The Organ in France*, Goodrich; *Organ Playing*, Hull; *French Organ Music*, Grace; *Zur Geschichte des Orgelspiels*, Ritter.

SUPPLEMENTARY SUBJECTS

PREPARATORY AND INTERMEDIATE

Two hours weekly

Solfeggio, Harmony.

One hour weekly

Musical Appreciation, English Literature, Organ Construction, Church Music (lectures*).

ADVANCED

Two hours weekly

Theory. Harmonic Analysis. Counterpoint. Choir-training and service-playing.

One hour weekly

Musical History,* Fine Arts (lectures), Organ-tuning.

Optional: Score-reading. Orchestral score-playing with orchestra.* Plainsong accompaniment.

* Free courses.

For tuition rates, see pp. 86 to 88.

Additional courses recommended, but not required for graduation:

Advanced Harmony.

Canon and Fugue, and Instrumentation (second year of the Composition Course).

Conservatory Chorus.

Choral Conducting (see Public School Music Course).

Psychology.

French and German.

Choir Training and Church Service Playing

The aim of this course is to furnish a thorough technical and theoretical equipment to organ students, which will enable them successfully to fill church positions of responsibility.

During the whole course the functions of the organist both as a leader and as an accompanist are recognized; and special attention is given to the performance of hymn-tunes and chants, both Anglican and Gregorian, as the basis of congregational musical worship.

The study of choir training and accompaniment includes the selection of hymns, services and anthems; and instruction both in the general principles and traditions of interpretation, and in the practical training of a choir.

Special consideration is given to the rendering of the choral service, and extended and systematic practice is afforded in improvisation.

All members of the classes are required to attend the course of lectures on Musical Liturgy.

Candidates for graduation in the organ department are required to attend the choir-training course for one year; the course may be supplemented by advanced work. MR. SNOW, *two hours weekly*.

Reference books recommended: *Manual of English Church Music*, Gardner and Nicholson; *Choralia*, Baden-Powell; *Gregorian Accompaniment*, Niedermeyer; *The Teaching and Accompaniment of Plainsong*, Burgess; *The Liturgical Use of the Organ*, Sceats; *Reports of The Joint Commission on Church Music* and of *The Archbishops Committee*.

Plainsong Accompaniment

The Gregorian system; its history and theory. Modality and tonality; notation; accent, stress, rhythm. The psalm-tones; metrical hymn-tunes; antiphons and liturgical melodies; the plainsong of the mass. Improvisation. MR. SNOW.

To be eligible for admission to this course students must have completed the Harmony course and must be proficient in keyboard harmony.

Text-books: *Gregorian Accompaniment*, Niedermeyer; *The Teaching and Accompaniment of Plainsong*, Francis Burgess; *Traité d' Harmonisation du Chant Grégorien*, Gastoué.

* The History and Construction of the Organ

The History of the Organ and of organ literature, and the construction of the instrument in America and abroad. The course includes detailed examination of the Jordan Hall organ, with regard to its registers and voicing, action, and mechanical accessories. Lectures, MR. GOODRICH.

Reference books recommended: *The Art of Organ Building*, *The Organ of the Twentieth Century*, *Organ Stops*, Audsley; *The Modern Organ*, Skinner; *The Organ in France*, Goodrich; *L'Orgue moderne*, Cellier.

[* Liturgical Music]

A study of the history and evolution of the liturgical music of the Protestant Episcopal Church in America, its correct contemporary forms and its relation to the services. Lectures, MR. GOODRICH.

This course will not be given in 1927-28.

Reference books recommended: *History of the Church in England*, Wakeman; *History of the Book of Common Prayer*, Procter and Frere; *Music in the History of the Western Church*, Dickinson; Syllabus of the course.

*These courses are given in alternate years, on *Wednesdays and Saturdays at ten o'clock, the first five weeks in the second semester*.

FACILITIES FOR ORGAN PRACTICE

Unusual facilities for organ practice are offered by ten pipe organs, each with two manuals and pedale, of modern construction, each placed in a well-lighted, sound-proof room. Two complete three-manual organs and one with two manuals, all of modern construction (two with electro- and one with tubular-pneumatic action), and equipped with mechanical accessories, are provided for the instruction rooms, and are also available to advanced students for practice.

THE ORGAN IN JORDAN HALL

The Jordan Hall Organ, a four-manual concert instrument built by the Skinner Organ Company of Boston, contains seventy-three speaking stops, all manual stops being independent, as well as the most important pedale registers; twenty-five unison and octave couplers; twenty-two manual combination pistons, and twenty-three combination and other mechanical movements, operated by foot-pistons and pedals. The action is electro-pneumatic throughout, and is extended to the console in front of the stage. In tone quality, action and mechanical accessories this organ is completely representative of those modern methods which are consistent with a sound and musical conception of the organ.

Upon request, there will be sent a descriptive pamphlet containing specifications of all the above organs, together with detailed information of interest regarding the Organ Department.

VOICE COURSE

INSTRUCTORS

WILLIAM L. WHITNEY
WILLIAM H. DUNHAM
PERCY F. HUNT

CLARENCE B. SHIRLEY
RULON Y. ROBISON
SULLIVAN A. SARGENT
F. MORSE WEMPLE

ALICE HUSTON STEVENS
WILLIAM A. C. ZERFFI
STELLA B. CRANE

The aim of the Vocal Department is to give its students a proper idea of pure and resonant vocal tone, to develop their capacity for producing such a tone, to strengthen and extend the range of the voice, and to increase its flexibility.

It offers a comprehensive repertoire of such songs in English and other languages as have demonstrated their permanent artistic value, together with the most important arias in oratorios and in Italian, French and German operas. To this end stress is laid upon diction in English, Italian, French, and German.

Candidates for graduation may elect to take two years of French and one year of German, or one year of French and two years of German. In addition, all candidates will be required to take one year of Italian Diction, and may be required to attend the Conservatory Chorus throughout their course. They may also be required to attend the Operatic Course during their Senior year.

Special students (those not pursuing a full graduating course) may register for any study or combination of studies desired.

Candidates for graduation may be required to perform by appointment in a Students' Recital or Advanced Students' Concert at least once in each semester of their Junior and Senior years.

Collateral reading recommended: *Early History of Singing*, Henderson; *The Opera, Past and Present*, Apthorp.

SUPPLEMENTARY SUBJECTS

required for graduation

FIRST YEAR

Two hours weekly
Solfeggio. Italian.

One hour weekly
Pianoforte. Stage Department. Chorus* (if required).

SECOND YEAR

Two hours weekly
Solfeggio, Harmony. French Diction.

One hour weekly
Pianoforte. Fine Arts (lectures). Normal Lectures (*second semester*).
Chorus* (if required).

THIRD YEAR

Two hours weekly

Theory. French Diction, or German. Normal (lectures and teaching, *four hours*).

One hour weekly

Pianoforte. Chorus*.

FOURTH YEAR

Two hours weekly

German. Normal (lectures and teaching; *three or four hours*).

One hour weekly

Musical History* (lectures). Pianoforte. Chorus.*

*Free courses.

For tuition rates, see pages 86 to 88.

The following courses are not required for graduation in this department, but are recommended as of value to the vocal student:

Musical Appreciation.

English Literature (lectures).

French and Italian Conversation.

English Composition, English Poetry.

Lyric Action and Pantomime.

SOLOISTS' COURSE

Admission to the Soloists' Course will be by examination, which will be given only to students who have already received the diploma for completion of the Teachers' Course. At least one further year of study in Voice will be required of all candidates admitted to the Soloists' Course.

All candidates for the Soloists' Diploma will be required to attend the Operatic Course and the Conservatory Chorus. (For further requirements, see Conservatory Course, pp. 15, 16.)

ORCHESTRAL SCHOOL

STRINGED INSTRUMENTS

VIOLIN

INSTRUCTORS

TIMOTHÉE ADAMOWSKI
EUGENE GRUENBERG
CARL PEIRCE

RICHARD BURGIN
VAUGHN HAMILTON
ROLAND REASONER
JOHN D. MURRAY

HARRISON KELLER
VINCENT MARIOTTI
MINOT A. BEALE
RAYMOND ORR

All advanced pupils may be required to participate in the rehearsals of the Orchestra; and to play in the Ensemble and String Quartet classes. All intermediate pupils may be required to attend the class in Violin Sight-playing.

All Violin pupils are required to attend the class in Violin Sight-playing for at least one school year before entering the Orchestra.

All advanced Violin pupils may be required to study the Viola.

Before commencing the technical study of the violin, juvenile pupils having no knowledge of the pianoforte should receive at least an adequate preliminary training in all rudimentary matters, such as rhythm, names of tones, major and minor modes, intervals, and staff notation, and should acquire a sufficiently trained ear. Those found deficient or wholly lacking in rudimentary musical knowledge are offered opportunities of acquiring it before receiving instruction on the violin.

VIOLA

GEORGES FOUREL, *Instructor*

A special course in Viola as a Major Subject is offered, similar in general outline and requirements to the Violin course, and leading to the Diploma. The course is recommended to those who desire to pursue the serious study of the Viola as a solo instrument, or to obtain the technical and artistic ability which is indispensable in the symphonic orchestra today.

OUTLINE OF VIOLIN COURSE

ELEMENTARY

Scales and finger exercises. Schools and Studies by de Bériot, Alard, Sevcik, Gruenberg, Sitt, Wohlfarth, Depas-Rodin, Winternitz, Kayser, Léonard, Dont, selections from Kreutzer.

Solos by Léonard, Sitt, Gabrielli, de Bériot, David, and others. Sonatas by Corelli, op. 5, Vol. II; Handel, Senallié, Francoeur.

To pass from the Elementary to the Intermediate Grade, a satisfactory performance of the 23d Concerto by Viotti is required.

INTERMEDIATE

Scales and arpeggi in three octaves. Studies by Léonard, Campagnoli, all of Kreutzer and Fiorillo. Selections from twenty-four Caprices by Rode.

Students who expect to take the Soloists' Course are required, in the Intermediate Grade, to study all of Rode's Caprices.

Concertos and solos: Mozart in D major; Bach in A minor; Viotti, Nos. 23, 24, 28, 29; Kreutzer, Nos. 13, 18; Rode, Nos. 4, 6, 7, 8; de Bériot, Nos. 6, 9; Vieuxtemps, *Rêverie*, *Morceaux de Salon*; Beethoven, two Romanzas; Sonatas by Corelli, op. 5, Vol. I; Tartini, Leclair, Veracini.

ADVANCED

ORCHESTRAL COURSE

Scales and arpeggi in three octaves. Studies by Gaviniée and by de Bériot, op. 123, Vol. I; Mayseder. Twenty-four Caprices by Rode.

Concertos and solos: Spohr, 2d and 11th; Viotti, 22d; Kreutzer, 19th; Rode, 11th; de Bériot, 7th; Vieuxtemps, *Ballade* and *Polonaise*; Vieuxtemps, one concerto; Godard; Mozart, one concerto; Bach, selections from six Sonatas for violin alone; Paganini, *Perpetual Motion*; Wieniawski, *Légende*.

SOLOISTS' COURSE

Scales in thirds, sixths, octaves, and tenths. Studies by Gaviniée, de Bériot, op. 123; Vieuxtemps, Mayseder, Wieniawski, Alard, Dancla, Sevcik, Paganini; Bazzini, *Etude de Concert* in D major.

Concertos: Mendelssohn, Bruch, Beethoven, Brahms; Spohr, 8th and 9th; Bach in E major; Molique in A minor; Wieniawski in D minor; two concertos by Vieuxtemps; Lalo, *Symphonie espagnole*; Saint-Saëns in B minor; Paganini in D major, first movement; Mozart, one concerto.

Solos: Bach, *Chaconne*, *Praeludium* (Sonata in G minor), *Fugue* in A major; Paganini, *Perpetual Motion*; Sarasate, *Faust Fantasie*; Saint-Saëns, *Rondo capriccioso*; Tartini, *Devil's Trill*; Wieniawski, *Polonaises* in A and D.

Reference works recommended: *Precursors of the Violin*, Schlesinger; *Violin Making*, Hart; *Antonio Stradivari*, Hill; *Story of the Violin*, Paul Stoeving; *Geigen und ihre Macher*, Jos. Wasielewski.

SUPPLEMENTARY SUBJECTS

PREPARATORY AND INTERMEDIATE

Two hours weekly

Solfeggio, Harmony, Violin sight-playing class.

One hour weekly

Musical Appreciation,* English Literature* (lectures), Pianoforte.

ADVANCED

Two hours weekly

Harmonic Analysis, Theory. Orchestra (*four hours*).

One hour weekly

Musical History,* Fine Arts (lectures), Pianoforte. Ensemble-playing.*
String quartet class.

*Free courses.

For tuition rates, see pp. 86 to 88.

Additional courses recommended, but not required for graduation:

Counterpoint and Instrumentation.

Conducting.

English Composition, English Poetry.

Languages (Italian, French, German).

REQUIREMENTS FOR JUNIOR EXAMINATION

(*See also Conservatory Course: Junior Examination*)

ORCHESTRAL COURSE

Spohr, Concerto No. 2, first movement.

SOLOISTS' COURSE

Bach, Praeludium in E major, and Mendelssohn Concerto, first movement.

REQUIREMENTS FOR SENIOR EXAMINATION

(*See also Conservatory Course: Senior Examination*)

ORCHESTRAL COURSE

Praeludium in E major by Bach, and Mendelssohn concerto, first movement.

SOLOISTS' COURSE

Bruch, Concerto in G minor (all three movements), or Mendelssohn concerto (all three movements), or Saint-Saëns, Rondo capriccioso; and a Bach fugue for violin alone.

VIOLONCELLO

INSTRUCTORS

JOSEPH ADAMOWSKI

VIRGINIA STICKNEY

OUTLINE OF COURSE

ELEMENTARY

Kummer's method for Violoncello. Technical exercises; major scales in two octaves; studies by Dotzauer, and pieces by Fitzenhagen.

INTERMEDIATE

Technical exercises by Fitzenhagen, Cossmann; scales in three and four octaves; studies by Dotzauer, Lee, Franchomme, and first part of Grützmacher. Concertinos and pieces by Romberg, Cossmann, Franchomme, Fitzenhagen.

ADVANCED

Technical exercises by Fitzenhagen, Klengel, Becker, Giese. Sonatas by J. S. Bach for violoncello alone. Concertos by Romberg, Saint-Saëns, Volkmann, Goltermann, Eckert, Servais. Concert pieces by Servais (Fantasies), Boëllmann, Fauré, Popper, Rapp.

SOLOISTS' COURSE

Studies by Piatti, Cossmann. Sonatas by Locatelli, Boccherini. Concertos by Haydn, Schumann, Dvorak, Molique, Rubinstein, Stöjowski, Elgar. Variations by Tchaikovsky, Lalo. Concert pieces by Servais (Fantasies), Fitzenhagen, Klengel, Tchaikovsky, Cossmann, Popper, Fauré, Arensky, Davidoff, Cui.

Prescribed supplementary studies the same as in the Violin Course. [See also additional courses recommended, but not required for graduation.]

CONTRABASS

MAX O. KUNZE, *Instructor*

OUTLINE OF COURSE

ELEMENTARY

First part of Warnecke's New Method of Double Bass Playing. Finger exercises and scales, Simandl's Etudes.

INTERMEDIATE

Hause's Vorzügliche Uebungen, bowing and wrist exercises. Twelve Etudes by Libon. Orchestral parts of Overtures and Symphonies played by the Orchestra.

ADVANCED

Part II of Warnecke's Double Bass Method. Simandl's arrangement of Kreutzer's Violin studies. Contrabass parts of Beethoven symphonies,

Wagner operas, and Symphonic Poems by Richard Strauss. Solos by Sturm, Laska, Goltermann and Bottesini.

The supplementary subjects required for graduation are the same as in the Violin course, omitting the Violin Sight-playing, Ensemble, and String Quartet classes.

HARP

ALFRED HOLY, *Instructor*

OUTLINE OF COURSE

ELEMENTARY

Technical studies by Holy (Part I); Etudes by Bochsa, Kastner, Nadermann, Posse. Pieces by Hasselmans, Hoberg, Poenitz, Renié, Verdalle.

INTERMEDIATE

Technical Studies by Holy (Part II); Etudes by Bochsa, Godefroid, Nadermann, Thomas. Pieces by Grandjany, Hasselmans, Holy, Pierné, Pinto, Saint-Saëns, Schuëcker, Tournier, Zabel. Harp duets and Ensembles with harp. Orchestral parts.

ADVANCED

Etudes by Bochsa, Dizi, Holy, Posse. Pieces by Büsser, Gaubert, Renié, Rousseau, Poenitz, Posse, Tournier. Transcriptions of piano pieces by Bach, Chopin, Debussy, Rubinstein. Solos with orchestra by Debussy, Dubois, Pierné, Ravel, Reinecke, Saint-Saëns, Thomé, Widor.

The supplementary subjects prescribed for graduation are the same as in the Violin course, omitting the Violin Sight-playing, Ensemble and String Quartet classes.

WIND AND PERCUSSION INSTRUMENTS

INSTRUCTORS

GEORGES LAURENT, *Flute*
CLÉMENT LENOM, *Oboe and English Horn*
AUGUSTO VANNINI, *Clarinet*
BOAZ PILLER, *Bassoon*
G. WENDLER, *French Horn*
L. KLOEFFEL, *Trumpet*

JOANNÈS ROCHUT, *Trombone*
PAUL SIDOW, *Tuba*
CARL LUDWIG, *Tympani*
FRANK V. RUSSELL, *Other
Percussion Instruments*

In this department nearly all the Faculty are present or past members of the Boston Symphony Orchestra. The classes afford opportunity for the serious and thorough technical study necessary to the fulfillment of the exacting modern requirements for soloists and orchestral players. When sufficiently advanced, the student may receive in the Conservatory orchestra the practical training necessary to fit him for membership in a Symphony or Opera Orchestra of the first rank. In the wind instrument sections of the Conservatory Orchestra students are coached during rehearsals by their teachers, thus gaining invaluable experience.

All advanced students may be required to play in the Conservatory Orchestra, or in the Orchestral Class, and to attend the Ensemble Class of their respective group, wood-wind or brass.

SUPPLEMENTARY SUBJECTS required for graduation

PREPARATORY AND INTERMEDIATE

Two hours weekly

Solfeggio, Harmony, Orchestral Class.

One hour weekly

Musical Appreciation,* English Literature* (lectures). Pianoforte.

ADVANCED

Two hours weekly

Harmonic Analysis, Theory, Orchestra* (*four hours*).

One hour weekly

Musical History.* Fine Arts (lectures), Ensemble-playing, Pianoforte.

For tuition rates, see pp. 86 to 88.

Additional courses recommended, but not required for graduation:

Counterpoint and Instrumentation.

Conducting.

Band Instrumentation.

English Composition, English Poetry.

Languages (Italian, French, German).

THE PREPARATORY ORCHESTRAL CLASS

MR. REASONER, *Conductor*

This class provides not only practice in sight-reading, but also the technical preparation requisite for admission to the Conservatory Orchestra. Through the medium of the standard orchestral works chosen for study, students of violin and viola are given thorough instruction in the general principles of bowing and fingering, and practice in rhythm, attack and nuance, while experience is afforded in playing under a conductor.

All intermediate violin pupils may be required to attend the Class.

All violin pupils must attend the Preparatory Orchestral Class for at least one school year before being eligible to the Conservatory Orchestra.

THE ORCHESTRAL CLASS

MR. FINDLAY, *Conductor*

The Orchestral Class meets a growing demand for instruction in the artistic management of small orchestras. In instrumentation it corresponds to the complete theatre orchestra, and special attention is given to the selection and performance of a suitable repertoire, of high standard.

*Free courses.

This class is a valuable adjunct to Courses 1 and 3 in Conducting offered in the Department of Public School Music, as it exemplifies the instruction there given in organization and training, and in the selection and performance of repertoire. Students pursuing Conducting 3 are required to attend the rehearsals of the Orchestral Class, and when called upon, to conduct the class, thus gaining practical experience in a field which is constantly being developed more widely in connection with the supervision and teaching of Public School Music.

THE CONSERVATORY ORCHESTRA

CONDUCTORS

MR. CHADWICK

MR. WALLACE GOODRICH

The Conservatory Orchestra of eighty-five members was organized in its present form in 1901, since which time it has given an average of six to eight concerts each year, in which members of the Faculty and advanced students in the pianoforte, violin, voice, organ, and other departments have appeared as soloists. (See Appendix, Conservatory concerts.)

The Orchestra is composed of students and members of the Faculty, and is constituted as follows:—

Sixteen first violins, fourteen second violins, ten violas, ten violoncellos, six contrabasses, three flutes, two oboes, one English horn, two clarinets, one bass clarinet, three bassoons, one contra-bassoon, four horns, four trumpets, three trombones, one bass tuba, two harps, tympani, and all percussion instruments. Other instruments are added as required.

Three rehearsals are held weekly; one for wind instruments, and two for the full orchestra. All advanced students in the string and wind instrument departments of the Conservatory are required to play in the orchestra; and outside students of ability may also be admitted, on payment of a nominal fee.

Advanced students, whether in the Conservatory Course or Special Students, may rehearse concertos and arias with the orchestra, and may be admitted to performance in concert.

Students in composition may have their works rehearsed, and performed, if found worthy. Students in conducting also have opportunity for actual practice.

This orchestra affords the training and routine indispensable to the experienced orchestral player, and many of its former members are now filling positions in the Boston Symphony and other prominent orchestras of the United States.

THEORETICAL COURSES

SOLFEGGIO

INSTRUCTORS

CLÉMENT LENOM

FRANCIS FINDLAY

ALICE E. WHITEHOUSE

CLARA L. ELLIS

Solfeggio 1a

Rhythmic notation; measure; figures derived by combination and division of simple units, normally and abnormally; three against two. Tonal notation and relations; intervals and inversions; chromatic alteration; enharmony; triads; diatonic scales; tonality; signatures. Music reading, writing; dictation, rhythmic and melodic.

Etudes de Solfège, Book I, Colomer; *Thirty Lessons in Solfeggio*, Clément Lenom; *Rhythm by Solfeggio*, Clément Lenom.

Solfeggio 1b

Principal combinations and divisions of simple and compound measure, normal and abnormal. Two against three; four against three. Irregular measure. Intervals, triads, seventh chords; inversions. Chromatic notation; all chromatic scales. More advanced music reading and writing; dictation; rhythmic, melodic, harmonic.

Exercices journaliers de Solfège, Part I, Paul Rougnon. *Etudes de Solfège, Book II*, Colomer. *Thirty Lessons in Solfeggio*, Clément Lenom.

Solfeggio 2a

Complicated rhythms. More advanced tonal relations. Studies involving C, F and G clefs. Seventh chords and inversions. Change of measure and of tempo. Melodic and harmonic dictation; transcription.

Studies in Solfeggio, G. W. Chadwick; *Thirty Lessons in Solfeggio*, Clément Lenom.

Solfeggio 2b

Rhythmic training extended. Seventh chords completed. Altered chords. All clef positions. Change of clef, transposition. At the completion of the course, students will be required to read fluently with all clef positions, and to transpose with facility.

90 Leçons mélodiques, Book II, Duvernoy; *Solfèges manuscrits*, op. 33 (1 and 2), Lavignac.

THEORY

INSTRUCTORS

FREDERICK S. CONVERSE

WARREN STORY SMITH

This course summarizes the knowledge necessary to every teacher and professional musician. It enables the student to analyze intelligently the form of the music which he plays and teaches, and provides the necessary foundation in whatever field he may afterwards enter, whether of teaching or of artistic performance. It is also indispensable to those who intend to study composition. The lecture courses in Musical History and Musical Appreciation are designed to supplement the work of the Theory course.

Admission to the Theory course will be granted only to students who have completed at least the first year of the course in Harmony.

Theory 1a

Acoustics; musical terminology; notation; ornamentation; the Gregorian modes. Analysis of musical forms, including the song forms. Description of orchestral instruments, and practical work in elementary orchestration.

Theory 1b

Sonata form; the symphony, fugue, and larger vocal forms.

Text-book: *Theory of Music*, Elson.

Reference works recommended: *Sound*, Tyndal; *Science of Musical Sound*, Miller; *Sensations of Tone*, Helmholtz; *From Song to Symphony*, Mason; *Music in the History of the Western Church*, Dickinson; *Gregorian Accompaniment*, Niedermeyer; *Musical Form*, Cornell; *Musical Ornamentation*, Dannreuther; *Musical Dictionary*, Elson; *Grove's Dictionary of Music and Musicians*.

HARMONY AND HARMONIC ANALYSIS

INSTRUCTORS

FREDERICK S. CONVERSE

STUART MASON

ARTHUR M. CURRY

HARRY N. REDMAN

HOMER HUMPHREY

WILLIAM B. TYLER

RAYMOND ROBINSON

WARREN STOREY SMITH

HARMONY

The course in harmony covers two years, and is required of all students in the Conservatory Course except those in the Vocal Course, for whom only one year is prescribed.

The text-book is Chadwick's *Harmony*, with which is combined the text-book *Additional Exercises* by Benjamin Cutter. According to this system the student from the beginning is required to harmonize melodies in the soprano and in the bass with the principal triads of the scale.

As this system is not taught in the older text-books, Richter, Jadasohn, Emery, and others, it is often necessary for the student who has previously studied harmony from these books to begin at the beginning of the course.

The examinations for advanced standing in *Harmony* given by the Conservatory require such exercises to be worked out both on paper and at the keyboard. In the class exercises not only are corrected, but also are worked out on the blackboard under the supervision of the instructor. Alternate lessons are devoted to keyboard work, and all exercises must be practiced at the keyboard as well as written on paper.

As the whole course is preliminary to the study of composition, the student is encouraged from the beginning to make attempts at composition, and to bring original exercises in addition to his class work.

Harmony 1a

All triads in major and minor modes, and dominant sevenths, and their inversions.

Harmony 1b

Dispersed harmony; dominant ninth and leading-tone seventh chords, with inversions; modulation; secondary seventh chords and their inversions.

Harmony 2a

Chromatic passing-tones; augmented and altered chords, enharmonic changes; irregular resolutions of the dominant seventh; modulation concluded.

Harmony 2b

Non-harmonic tones; melodic figuration, accompaniments; the figured chorale.

Text-books: *Harmony*, Chadwick; *Additional Exercises*, Cutter.

Recommended for reference: *Harmony; Its Theory and Practice*, Prout; *Harmony*, Stainer; *Modulation*, Foote.

Advanced Harmony

The figured chorale, continued; polyharmony, theory of polyharmony and atonality; the whole-tone scale. Analysis of modern works. Practical work in keyboard harmony.

This course is not required for graduation, but is recommended to all students who have completed *Harmony 2b*.

Text books: *Five- and six-part Harmonies*, Ziehn; *The Evolution of Music*, Casella.

HARMONIC ANALYSIS

The course in Harmonic Analysis covers one year, and all candidates for graduation in the Instrumental Department are required to attend the class during or before the last year of their course. In these lessons, and so far as is possible for the non-composing student, Harmony is discussed from the standpoint of the composer—Harmony of itself and in its application to effective musical form. The many devices employed by the composer are taken up one by one and considered, the principles governing them are stated, and by a series of carefully graded lessons the student is carried over the harmonic material of the past and of the present. This course is invaluable to all those who expect to become teachers in any field, as it enables them to explain in all their details the construction of musical compositions.

Harmonic Analysis 1a

Bach, two and three part Inventions; Schumann, Album for the Young, Viennese Carnival Pranks, Novellettes; Mendelssohn, Songs without Words; Chopin, Scherzos, Ballades.

Harmonic Analysis 1b

Wagner, excerpts from Tristan and Isolde and The Ring of the Nibelungs; Debussy, selected pianoforte works; César Franck, Prelude, Chorale and Fugue.

COUNTERPOINT

INSTRUCTORS

FREDERICK S. CONVERSE

ARTHUR W. CURRY

STUART MASON

Counterpoint 1

Simple Counterpoint and Imitation, strict and free, in two, three, four, five, six, and eight voices. Elementary work in Canon and Fugue. *Two hours weekly.*

Counterpoint 2

Double Counterpoint, Canon and Fugue. *Two hours weekly.*

Recommended for reference: *Counterpoint*, Bridge; *Modern Counterpoint*, Jadassohn; *Fugue, Fugal Analysis*, Prout; *Fugue*, Higgs; *Fugue*, Gédalge; *Counterpoint and Fugue*, Dubois.

THE COMPOSITION COURSE

INSTRUCTORS

Counterpoint: MR. CONVERSE, MR. CURRY, MR. MASON.

Canon and Fugue, Instrumentation, and Composition: MR. CHADWICK,
MR. CONVERSE, MR. MASON.

Students are not admitted to the Composition Course unless they can pass an examination in Solfeggio and Elementary Pianoforte, or some orchestral instrument, and have completed the courses in Harmony and Theory.

For admission to any of the advanced grades an examination on the contents of the preceding grades or their divisions must be passed.

For the completion of the full course in Composition as hereinafter outlined, the Conservatory offers the Diploma in Composition.

Students not pursuing the full course for graduation in Composition will be admitted to any of the courses, if qualified, as Special Students. From such students outside work is not insisted upon.

OUTLINE OF COURSE

FIRST YEAR

Counterpoint 1

Simple Counterpoint and Imitation, strict and free, in two, three, four, five, six, and eight voices. Elementary work in Canon and Fugue. *Two hours weekly.*

Composition 1 (*Elementary*)

(a) The structural designs of musical composition. Figure and motive; the phrase; cadences; the period form; the song forms. *First semester, two hours weekly.*

(b) Free composition in the smaller vocal and instrumental forms. Elementary Instrumentation. Score-reading. *Second semester, two hours weekly.*

SECOND YEAR

Counterpoint 2

Double Counterpoint, Canon and Fugue. *Two hours weekly.*

Composition 2

Free Composition in the larger forms. *Two hours weekly.*

Students in the second year of the Composition Course are required to study Tympani and Percussion Instruments, and when prepared, to play in the Orchestra or Orchestral Class.

THIRD YEAR

Instrumentation 1

Arrangements and compositions for large and small orchestra. Score-reading and playing, Conducting.

Composition 3

Composition for large and small Orchestra, Chorus, etc.

Students of composition who wish to equip themselves as Conductors will be given an opportunity for such preparation.

Students in advanced composition may have their compositions rehearsed by the Orchestra or by the Ensemble Class, and, if found worthy, publicly performed.

Reference works in Instrumentation: *Orchestration*, Forsyth; *Principles of Orchestration*, Rimsky-Korsakov; *Technique of the Modern Orchestra*, Widor; *Traité nouveau d'Instrumentation*, Gevaert; *Practical Instrumentation*, Hofmann; *Instrumentationslehre von Hector Berlioz*, Richard Strauss.

REQUIREMENTS FOR GRADUATION

The candidate is required to offer:

STRICT COMPOSITION:

A figured chorale in four part florid (free) counterpoint.

Two part canons in the octave, fifth, seventh, second, and third, with one or more free accompanying parts.

A real fugue (*fuga reale*) in two parts, for pianoforte or strings.

A three-part tonal fugue for pianoforte or organ.

A four-part fugue, either tonal or real, for voices, with accompaniment of organ or orchestra.

FREE COMPOSITION:

A motet, madrigal, or part-song, in any number of voice parts, for unaccompanied chorus.

The first movement of a Sonata for pianoforte, with or without other instruments; or of a Trio, Quartet or Quintet for pianoforte and strings, or for strings alone.

An arrangement for full orchestra of a given selection.

A concert (or church) work for chorus and orchestra, with or without solos, or a concerto for pianoforte, violin or violoncello with orchestra.

The examples in free composition may be offered at any time during the course. Additional compositions in any form will be considered on their merits and may count for honors.

All examples and compositions offered must be in the hands of the Director not later than May 1.

SUPPLEMENTARY COURSES

PIANOFORTE SIGHT-PLAYING

INSTRUCTORS

DAVID S. BLANPIED

EDWIN KLAHRE

H. S. WILDER

This course is open to students above the grade of Intermediate A.

Lessons are given in classes of five, and special attention is given to rhythm, embellishments, accompaniments and transposition.

OUTLINE OF COURSE

P.S.P. 1a Elementary pieces.

P.S.P. 1b Sonatas by Clementi, Haydn, Mozart, and others.

P.S.P. 2a Abbreviations and ornaments. C clefs in one part. Intermediate pieces and accompaniments.

P.S.P. 2b Transposition and score-reading; C clefs in three parts.

PIANOFORTE ACCOMPANIMENT

HENRY GOODRICH, *Instructor*

The material for the course is chosen from the standard concert and recital repertoire of songs and arias, and solos for orchestral instruments. Pupils are given thorough instruction in the principles and practice of the art of accompaniment, and in interpretation. Actual practice is afforded both in the class and in the recitals and public concerts of the Conservatory.

OPERATIC COURSE

INSTRUCTORS

WALLACE GOODRICH, *Conductor*

Interpretation, Ensemble

ERNEST PERRIN, *Régisseur*

Gesture, expression, lyric and dramatic action, mise-en-scène

This course offers to the advanced student of voice professional training as important to the concert soloist as it is indispensable to the opera singer. The course, which includes classes in interpretation, action, and ensemble, leads to public performance with complete scenic and orchestral resources.

Thorough fundamental training is assured in each successive phase of the course. The works studied are chosen from such standard operas

in Italian, French, German, and English as may be best adapted to the student; individual work necessary to the learning of the rôles is accompanied and supplemented by general class instruction; and the ensemble class provides opportunity for the preparation of single scenes and acts. For the rehearsal and performance of entire operas the assistance of the Conservatory Orchestra and the complete equipment of the Jordan Hall stage offer unusual and invaluable advantages.

All candidates for the soloists' diploma in Voice are required to pursue the course for at least one year. With the approval of their instructors in voice, other students of the Conservatory may also be admitted; and, at the discretion of the instructors in the course, outside students also may be received.

ENSEMBLE COURSES

Of all the advantages which the Conservatory system of music study offers, none is more important than the opportunity for ensemble playing. Uniting, as it does, courses of instruction upon all instruments, the Conservatory is enabled to offer to students of pianoforte, violin, and violoncello, and of other orchestral instruments, exceptional facilities for practice in ensemble playing, in class and in public performance.

ENSEMBLE CLASSES FOR STRINGED INSTRUMENTS

AND PIANOFORTE

JOSEPH ADAMOWSKI, *Instructor*

The study of the classic and the modern repertoire of chamber music, including sonatas and trios, quartets, and works for larger combinations of instruments, with and without pianoforte, is a refining and educating influence of inestimable value. Reference to the works performed will show how extensive is the scope of the work done in this course; and this list necessarily includes only a portion of the compositions actually studied in the classes. (See Appendix.)

Attendance upon this course is obligatory for all members of the Senior Class in pianoforte, violin, viola, and violoncello. It is also open to pianoforte students in the Intermediate and Advanced grades, whether in the Conservatory Course or special students. The course is also open to post-graduate students for advanced work.

At the end of each school year Special Honors in Ensemble are given to all students who receive a mark of A for their work during the entire year.

Classes meet for one hour weekly, each class comprising six pianoforte students, with the students of stringed instruments necessary for the works to be studied.

QUARTET CLASS

This class affords training and experience in the most exacting field of all ensemble playing. As in the Ensemble Classes, the repertoire studied is chosen from the standard classical and modern works for trio, quartet, and quintet, of stringed instruments. All candidates for graduation in the Violin, Viola, and Violoncello Courses are required to attend this class for one year. *One hour weekly.*

THE DIPLOMA IN ENSEMBLE-PLAYING

Students of Violin, Viola, and Violoncello who evince exceptional aptitude for the work may pursue a special course leading to the Diploma in Ensemble-playing. Admission to the course will be by examination, and all candidates for the Diploma must attend the Ensemble Classes for at least three years, and the Quartet Class for not less than two years. They must fulfill all the other requirements for graduation in their respective instrument in the Orchestral Course, and be prepared satisfactorily to pass examination on performance of the following works:

(Violin) Concertos by Beethoven or Brahms; Bach E major or Spohr No. 8; Saint-Saëns B minor or Lalo, *Symphonie espagnole*. Sonatas: Beethoven F major or C minor, or Brahms A major or D minor; and one by Grieg, Fauré, César Franck, d'Indy, Respighi or Pizzetti.

(Violoncello) Concertos: Romberg No. 9, Goltermann A minor, Saint-Saëns A minor. Sonatas: Beethoven A major, Brahms E minor or Saint-Saëns C minor.

(All candidates) One of the Beethoven quartets op. 59.

ENSEMBLE CLASSES FOR WOOD-WIND INSTRUMENTS

MR. LENOM, *Instructor*

Special classes, similar to the classes for stringed instruments, are formed for the study of ensemble music for wood-wind instruments. In these classes the wind parts of orchestral compositions rehearsed by the Conservatory orchestra are also studied, thus giving the students of wind instruments unusual advantages for artistic development. *One hour weekly.*

BRASS ENSEMBLE

MR. KLOEPFEL, *Instructor*

A special class is provided to offer to sufficiently advanced players of brass instruments thorough training in ensemble. Special attention is given to tone-quality, precision, phrasing, expression, and balance, with extended practice in transposition and in sight-reading. The class is large, and comprises all brass instruments in contemporary use. It is of value to all orchestral and band players, as well as to students intending to become band leaders. Public concerts are given (see Appendix). *One hour and a half weekly.*

THE CONSERVATORY CHORUS

WALLACE GOODRICH, *Conductor*

The Chorus numbers from eighty to one hundred voices. Through the weekly rehearsals, strict training is provided in the fundamental principles of chorus singing, including accuracy of reading, clearness of diction and elasticity of expression. The rehearsals are conducted mainly without accompaniment. By this means are especially cultivated purity of tone and intonation, together with precision of attack and rhythm. The repertoire studied includes unaccompanied mediæval and modern church music; part-songs and secular choruses, for women's voices as well as for mixed chorus; and also works with orchestral accompaniment.

All students in the Conservatory Course in Voice may be required to attend the rehearsals of the Chorus. Other students of the Conservatory in any department, having sufficiently good voices, not only are welcome, but are urged to apply for admission, as the training derived is of distinct advantage to the musician, in whatever field of music he may intend to specialize. Participation in the work of the Chorus offers obvious advantages to those who expect to conduct choruses or choirs. *Two hours weekly.*

(For note of the works performed by the Chorus during the past school year, see Appendix.)

THE NORMAL DEPARTMENT

The Normal Courses in Pianoforte and Voice give students in the Conservatory Course an opportunity to gain practical experience in the art of teaching.

After a course of preliminary lectures and demonstrations by the Supervisors, the student gains actual experience by teaching a class of young pupils for two or more years. This teaching is under the observation and direction of the Supervisors, who are members of the Faculty, and by whom examinations are given at stated periods.

All candidates for the Diploma in the Teachers' Course are required to take the full Normal Course in their respective division. They are required to teach two hours each week, in addition to attendance at weekly teachers' meetings, during a period of thirty weeks each year; and to prepare public and private demonstrations as called for by the Supervisors.

Special Students are admitted to the Normal lectures, and to the classes as observers. They are not allowed to teach, except by special permission of the Director.

No certificates are given in the Normal Department, except by vote of the Directory Committee.

THE NORMAL CLASSES

These classes are formed of young pupils, residents of Boston and the immediate vicinity, who possess musical ability. A large number of young people thus acquire, at a nominal expense, the rudiments of a musical education sufficient to fit them later to enter the regular courses of the Conservatory, while their instruction by the student teachers in the Normal Department affords the latter unusual opportunity for practical experience.

PIANOFORTE NORMAL COURSE

HENRY GOODRICH, *Supervisor*

Before they will be allowed to teach a class in this department, students must have completed the work of the intermediate grade in Pianoforte and have passed the Junior Examination.

OUTLINE OF COURSE

JUNIOR YEAR

Lectures

(See Course in Pianoforte Pedagogy, p. 51, required of all Juniors.)

Teaching

Student teachers take full charge of classes formed of school children between the ages of eight and fifteen years. *Two hours weekly.**

Teachers' Meetings. *One hour weekly.**

In these meetings a plan of work for the week is laid out, general questions of pedagogy are considered, and the results of the past week are discussed and criticised.

General Class. *One hour weekly.**

These classes are conducted by student teachers. The subjects taught are:

Musical Appreciation—in which the form, phrasing and the general structure of musical composition are explained, together with the musical content.

Solfeggio—including notation, ear training, sight singing and memorizing, rhythm, intervals, and scale and chord formation.

Rhythmic drill—in which rhythmic feeling, time beating, and note values are taught through action.

Experience for the children in playing before an audience is given each week.

Teaching

SENIOR YEAR

As in first year. *Two hours weekly, throughout the year.*

Teachers' Meetings

For second-year teachers. *One-half hour weekly.**

General Class

As in first year, for second-year teachers. *One hour weekly.**

Reference books: *Some Essentials in Teaching Music*, Frank Damrosch; *Piano Teaching and Its Principles*, Hamilton; *Personality (Studies in Personal Development)*, Spillman; *The Art of Reading, The Art of Writing*, Quiller-Couch; *Rhythm, Music and Education*, Jacques-Daleroze; *Music as an Art and a Language*, Spalding; *The Complete Book of the Great Musicians*, Percy Scholes; *A Plan for Self-management*, E. W. Lord.

VOCAL NORMAL COURSE

MR. SHIRLEY, Supervisor

This course covers the last two years of the full course for graduation for all candidates for the Teachers' Diploma in Voice.

PREPARATORY CLASS

All voice students intending to be candidates for the Junior Examination in any year, must attend a preparatory class beginning with the second semester in the *preceding* school year.

*Beginning after the Junior Examination.

OUTLINE OF COURSE

JUNIOR YEAR

Lectures

Vocal physiology, theory of voice and vocal method. *One or two hours weekly, first half-year.*

All voice students intending to be candidates for the Junior Examination must attend these lectures from the beginning of the first semester.

Teaching

Actual practice in teaching is obtained under the direction of the Supervisor, who attends the classes personally and gives suggestions and criticisms. *Two hours weekly, beginning after the Junior Examination.*

Teachers' Meetings

At these meetings, which all students in the department are required to attend, the voices of a selected class of not more than three pupils are criticised, and example lessons given, thus affording the students an opportunity to become familiar with the different voice conditions in the department, and to hear the judgment of the Supervisor on the work done. *One hour weekly, beginning after the Midyear Examination.*

Lectures

SENIOR YEAR

With the approval of the Supervisor, students who have obtained a mark not lower than B by examination on the lectures attended during the first year may be excused from further attendance. Those who have attained a lower mark will pursue the course as in the first year.

Teaching

Continued throughout the year. *Two hours weekly.*

Teachers' Meetings

As in first year. *One hour weekly, second half-year.*

Reference books recommended: *Hints on Singing*, Manuel Garcia; *The Voice*, Miller; *Voice Production in Speaking and Singing*, Mills; *Voice Building and Tone Placing*, Holbrook Curtis; *Resonance in Speaking and Singing*, Fillebrown; *Your Voice and You*, Clara Kathleen Rogers.

THE CONSERVATORY TEACHERS' BUREAU

This Bureau has been in successful operation for many years. It is the proper means of communication between teachers and those who desire to employ them. It has proved to be most satisfactory to both employer and teacher, for the Conservatory recommendation is based upon personal knowledge of the student and his or her achievements and conduct during the period of study. Through the agency of this Bureau many graduates and former students are now occupying positions in leading schools and colleges of the country.

LECTURE COURSES

In addition to the regular lessons in the various departments, every student has, without extra cost, the opportunity of attending the following lectures:

Musical History 1.

These lectures present a general survey of the rise and progress of Music, together with a more detailed study of the development of the great art-forms. They are illustrated from time to time by selections from the works of the composers under discussion, the principal aim being to furnish the student with a general knowledge of his art upon which to base further studies in the appreciation of music. MR. MASON, *Mondays at one o'clock*.

Reference books: *A History of Music*, Stanford and Forsyth; *The History of Music*, Pratt; *The Oxford History of Music*; *The Evolution of the Art of Music*, Parry.

Musical Appreciation

These lectures include analysis and discussion of all forms of musical composition; consideration of the orchestra as a unit, and demonstrations of all orchestral instruments by the respective members of the Faculty or of the Boston Symphony Orchestra, the lecturer giving the history and illustrating the use of each instrument in orchestral composition. This course is of special value to students of composition and instrumentation. MR. CONVERSE, *Thursdays at one o'clock*.

Recommended for collateral reading: *Music as an Art and a Language*, Spalding; *Musical Appreciation*, Hamilton; *Beethoven and His Forerunners*, Mason; *Modern French Music*, Hill; *The Opera, Past and Present*, Apthorp.

Pianoforte Pedagogy

Survey of technique (relaxation, arm-weight, finger-training, scales, arpeggios, double thirds, sixths, octaves, chords); good and bad habits, fingering. Phrasing and slurring; uses of the three pedals; touch (staccato, legato); rhythmical problems; how to learn to play expressively; the teaching of children. This is all with special reference to teaching. MR. FOOTE, *one hour weekly for ten weeks, first half-year*.

All pianoforte students intending to be candidates for the Junior Examination in any school year must attend these lectures from the beginning of the first semester.

History and Construction of the Organ

Liturgical Music

For outline of these courses, which are primarily for organ students, but which are open to all other students of the Conservatory, see *Organ School*.

English Literature (English 5a)

The course will deal with the poetry produced in the United States from 1870 to the present. Lectures will be given on Whitman, Lanier and Southern Poetry, Joaquin Miller and Western Poetry, New England Poetry, and the poetry of the contemporary renaissance 1910-1927. Traditional meters, *vers libre*, and polyphonic prose will also be discussed. MR. SNEATH, *Tuesdays at one o'clock*.

COLLEGIATE DEPARTMENT

GEORGE W. CHADWICK, A.M., LL.D., *Director*

WALLACE GOODRICH, *Dean of the Faculty*

THE FACULTY COUNCIL

THE DIRECTOR { *ex officio*
 THE DEAN {
 ARTHUR FOOTE, A.M.
 FREDERICK S. CONVERSE, A.B.
 STUART MASON
 FRANCIS M. FINDLAY

REQUIREMENTS FOR DEGREES

COURSE LEADING TO THE DEGREE BACHELOR OF MUSIC

[For outline of course leading to the degree Bachelor of School Music, see p. 67.]

ENTRANCE REQUIREMENTS

- A. Completion, with certificate grades, of a standard high-school course (or an equivalent course in a recognized secondary school), of fifteen units, comprising

English	3 units
Mathematics	2 units
Latin or modern foreign languages	3 units
History	1 unit
Sciences	1 unit
Additional from above group	1 unit
Elective (of which two may be in music)	4 units
	<hr/>
	15 units

As used in measuring entrance requirements, the term "unit" means approximately one-fourth of a full year's work in a secondary school.

B. Completion of the following Conservatory courses:

Solfeggio (2 years)

Harmony (1 year)

*The Intermediate Grade in the major subject (viz.; Pianoforte, Organ, Voice, and Violin, Violoncello, and other orchestral instruments)

*This does not apply to students entering the course in Composition.

In addition, in the Pianoforte course,

Pianoforte Sight-playing (2 years)

If their record is satisfactory, students who have completed any of the above courses in the Conservatory during the past ten years will be excused from further examination in them. All others will be required to pass an examination in each subject.

C. Requisite musical ability, which is to be determined by examination by the Faculty Council.

Application for admission should be made upon forms which may be obtained from the General Manager's office. Such application must be submitted to the Dean of the Faculty at least one week before the beginning of the academic year, and must be accompanied with an official transcript of the scholastic record required in paragraph A on preceding page.

REGISTRATION

Instruction in all courses will be given at the Conservatory, and, with the exception of certain lectures, by members of the Conservatory faculty. In major subjects, class or private lessons are offered; in other studies, only class lessons.

Candidates for admission, having submitted their application to the Dean of the Faculty as required, will report for examination by the Faculty Council at a day and hour to be appointed, during the week preceding the opening of the academic year. Upon admission to the course students will at once report to the Registrar, who will appoint classes and lesson hours.

Students in the Collegiate Department will be subject to the same regulations and will enjoy the same privileges as all other students of the Conservatory.

ADVANCED STANDING

A. In Academic Subjects:

Candidates may obtain credit for courses marked * in the Outline, on certificate showing satisfactory completion in an approved college or university. Such courses taken in a high school may be offered only toward entrance requirements, and will not be accepted for credit in the courses leading to a degree.

B. In Technical Subjects, other than Major:

Credit for courses in technical subjects (Harmony, Counterpoint, Theory, etc.) will not be granted to students entering from other institutions, whether Conservatories or Colleges; but opportunity will be given such students to obtain credit by passing examinations for advanced standing.

C. General:

1. Students who have pursued not less than one full year's work in an approved college or university,
 - a. Who comply with the entrance requirements of the Conservatory courses leading to a degree, and
 - b. Who pass the prescribed examinations in the technical subjects included in the first year of the course, may, with the approval of the Faculty Council, be admitted to the second year upon condition that any of the academic subjects not offered for credit shall be made up within one year after entrance. Such subjects may not be offered as electives in the second year.
2. Students who have pursued not less than two full years' work in an approved college or university may, upon fulfillment of the same relative conditions and with the approval of the Faculty Council, be admitted to the third year of the course; provided, however, that deficiencies in academic subjects offered for credit total not more than eight semester hours.
3. Students registered in the Conservatory for at least one school year since graduation from High School,
 - a. Who fulfill the entrance requirements and
 - b. Who are on record as having satisfactorily completed in the Conservatory within the past five years all the technical courses of the first year of the degree course, may, with the approval of the Faculty Council, be admitted to the second year of the course and permitted to make up before the end of said second year the academic courses required in the first year, not counting such courses as electives.

4. Graduates of the Conservatory of not more than ten years' standing who comply with the entrance requirements of the degree-course may, with the approval of the Faculty Council, be admitted to the third year, being passed on their record in technical subjects; but all academic subjects for which credit is not offered and accepted at entrance must be made up before the close of said third year.

Unless the greater part of the required academic work of the first two years has been completed in an approved college or university since graduation from the Conservatory, and thus may be offered for credit, it is recommended that students defer application for admission to the third year until this condition can be fulfilled.

Application upon entrance for admission to the second or third year of the courses leading to a degree must be made in writing to the Dean of the Faculty, at least three weeks before the beginning of the academic year.

ELECTIVES

Any of the following courses may be offered as an elective in any year:

- A. Any subject from another course (*i.e.*, in the Pianoforte course, a subject included in the Voice course, etc.)
- B. Any subject in the course leading to the degree Bachelor of School Music, in Groups II and III.
- C. The Conservatory Chorus, and the following Conservatory courses *in advance* of requirements: Ensemble, Conducting, Languages, Dramatic Action. Also Conservatory Orchestra. Choir-training, Liturgy, Plain-song Accompaniment.
- D. Accepted courses taken in an approved college, and not prescribed in the course leading to the degree.

EXAMINATIONS

General examinations in all courses will be held semi-annually. The final examination each year in major subjects may be given by the Faculty Council.

The scale of marking for all examinations is as follows: A, excellent; B, good; C, fair; D, poor; E, failure. The passing mark is C. A mark of D denotes a condition, which must be removed by re-examination before the next succeeding examination in the respective course may be taken. A mark of E requires that the course be taken again. Candidates for the degree must attain an average grade of at least C in each of the prescribed courses.

REQUIREMENTS FOR THE DEGREE

The degree Bachelor of Music will be conferred by the Conservatory upon students who are recommended by the Faculty Council upon completion of the prescribed course in one of the following fields:*

*Candidates for the degree in all courses will be examined orally on their general knowledge of music.

A. IN APPLIED MUSIC.

With concentration in Pianoforte, Organ, Voice, or in Violin, Violoncello or other Orchestral Instrument.

Final requirements:

Completion of a prescribed repertoire.

An individual recital.

A performance of a solo work or equivalent with orchestra.

With concentration in Musical Research, Criticism or Aesthetics.

Final requirements:

Presentation of an acceptable thesis upon some approved musical subject.

At the beginning of the fourth year of their course each candidate for the degree in Applied Music will notify the Dean of the Faculty in writing of the field in which he chooses to concentrate. For those electing the field of Musical Research, special work will be assigned for the fourth year to replace a portion of that emphasizing repertoire and solo performance ordinarily required in the major subject.

B. IN COMPOSITION.

The final requirements are the same as of the course in Composition leading to the diploma (see pp. 42, 43), excepting that in place of an arrangement of a given selection the candidate will be required to present a serious work for orchestra, of the scope of an overture or of a symphonic movement.

OUTLINE OF FOUR-YEAR COURSE FOR THE DEGREE BACHELOR OF MUSIC

In semester hours.

NOTE: A semester hour represents one hour weekly of prepared recitation in class, for a period of one semester. Four hours for each semester are credited in major subjects in applied music, whether class or private lessons are taken.

	<i>Piano- forte</i>	<i>Organ</i>	<i>Voice</i>	<i>Violin</i>	<i>Compo- sition</i>
FIRST YEAR					
Major Subject	8	8	8	8	—
Pianoforte	—	—	4	4	8
Harmony 2	4	4	4	4	4
Theory 1	4	4	4	4	4
*Musical History 1	2	2	2	2	2
*Musical Appreciation 1	2	2	2	2	2
*English 3 (Composition)	4	4	4	4	4
French or German Diction	—	—	4	—	—
Elective	4	4	4	4	4
	<hr/> 28	<hr/> 28	<hr/> 36	<hr/> 32	<hr/> 28
SECOND YEAR					
Major Subject	8	8	8	8	—
Pianoforte	—	—	4	—	4
Harmonic Analysis	4	4	—	4	4
Advanced Harmony	4	4	—	—	4
Counterpoint 1	—	4	—	—	4
Elementary Composition	—	—	—	—	4
*Fine Arts	4	4	4	4	4
*Musical History 2	4	4	4	4	4
*Psychology	4	4	4	4	4
French or German Diction	—	—	4	—	—
Elective	†4	—	†2	4	2
	<hr/> 32	<hr/> 32	<hr/> 30	<hr/> 28	<hr/> 34

*College credit may be accepted.

†Conducting 1 must be taken as the elective in either the second or third year.

THIRD YEAR	<i>Piano- forte</i>	<i>Organ</i>	<i>Voice</i>	<i>Violin</i>	<i>Compo- sition</i>
Major Subject	8	8	8	8	-
Counterpoint 1	4	-	-	4	-
Double Counterpoint, Canon and Fugue (Counterpoint 2)	-	4	-	-	4
Elementary Composition	-	4	-	-	-
Composition 2	-	-	-	-	4
Conducting 1	-	2	-	2	2
Chorus and Choral Training	2	2	2	2	2
Ensemble	2	-	-	2	-
Physics	4	4	-	4	4
*French or German	4	4	-	4	4
*French Conversation	-	-	4	-	-
Operatic Course	-	-	4	-	-
*European History	4	4	4	4	4
Elective	†2	-	†4	4	4
	<hr/> 30	<hr/> 32	<hr/> 26	<hr/> 34	<hr/> 28
FOURTH YEAR					
Major Subject	8	8	8	8	-
Elementary Composition	4	-	-	4	-
Advanced Composition	-	-	-	-	4
Advanced Instrumentation	-	-	-	-	4
Musical Form and Critical Analysis	4	4	-	4	4
Operatic Course	-	-	4	-	-
*English 5 (Literature)	4	4	4	4	4
*German (French) or Italian	4	4	-	4	4
*Advanced German or Italian	-	-	4	-	-
*Educational Psychology	4	4	4	-	-
Elective	2	4	4	4	4
	<hr/> 30	<hr/> 28	<hr/> 28	<hr/> 28	<hr/> 24
	<hr/> 120	<hr/> 120	<hr/> 120	<hr/> 122	<hr/> 114

*College credit may be accepted.

†Conducting 1 must be taken as the elective in either the second or third year.

For tuition fees, see p. 89.

A matriculation fee of five dollars will be charged each student entering the course, payable in advance.

A fee of two dollars will be charged for each examination taken for advanced standing, or to make up deficiencies.

The fee for the degree in any course will be twenty dollars, payable on or before June 10 in the fourth year.

For further information regarding courses, academic requirements, etc., address the Dean of the Faculty.

Inquiries concerning tuition, living arrangements and all business matters should be addressed to the General Manager.

DEPARTMENT OF PUBLIC SCHOOL MUSIC

FRANCIS FINDLAY, *Supervisor; Instructor in School Music, Conducting, and Instrumentation.*

GRACE G. PIERCE, *Assistant in School Music.*

This course is designed for the thorough technical training of properly qualified students for positions as Supervisors of Public School Music and as Teachers of Music in Grade and High Schools, in accordance with the requirements of the Educational Boards of the several states. The course requires three years for its completion, when the Diploma in Public School Music will be granted to those students whose record is satisfactory.

At the completion of the first or second year of the course students will be entitled to receive a statement of the subjects actually pursued thus far, with a record of their examination marks.

ENTRANCE REQUIREMENTS

In general education, completion of a standard four-year high school course or an equivalent course taken in an approved secondary school.

Application for admission to the course must be made upon a blank form which may be obtained from the General Manager's office. This application, which must be filed with the Dean of the Faculty before the beginning of the academic year, must be accompanied with an official transcript of scholastic record.

An elementary knowledge of pianoforte or of some orchestral instrument.

The possession of an agreeable speaking and singing voice, and of an adequate sense of pitch and rhythm.

Advanced standing will be granted only after examination, or for credit already received in the Conservatory; and only in courses in Groups I and II.

With the approval of the Supervisor of the Department students may be admitted as special students to any or all courses; but such students will not be eligible for the Conservatory diploma in Public School Music.

Graduates of the Conservatory in a course in Applied Music or in Composition, who will already have completed all or nearly all the courses prescribed in Group I of the Public School Music Course, may complete the latter Course in two years by adding to the other work regularly prescribed for the second year the first year courses in Groups II and III not already taken.

FINAL REQUIREMENTS FOR GRADUATION

Ability to play at sight Pianoforte accompaniments corresponding in difficulty to those found in standard school music material.

Sufficient knowledge of the voice of child, adolescent, and adult, to insure successful dealing with the vocal problems of elementary, intermediate, and high school.

Ability to sing with acceptable voice, intonation, and interpretation.

A thorough understanding of the principles of psychology and pedagogy involved in teaching music.

A comprehensive knowledge of the principles of the technique of all families of orchestral instruments.

Ability to conduct chorus and orchestra.

A clear understanding of the various plans of school music in use today, and a conception of a definite, concrete plan for personal use.

Ability to teach, supervise, plan and organize work for various types of school and community.

Special credit, not to be obtained by admission to advanced standing, will be given for successful work in courses additional to those prescribed, viz.: Advanced Harmony, Counterpoint, Instrumentation and Arranging, and Languages; and in Applied Music in advance of requirements.

DIPLOMA

The Diploma in Public School Music will be granted to those students who, having passed the entrance requirements, pursue successfully all the prescribed courses; who pass the required examinations therein, unless excused by admission to advanced standing; and who meet the requirements for graduation above specified.

Special students, and those regularly enrolled in the Course who do not meet the final requirements for graduation, may receive, at the conclusion of their work in the Department, a statement of the courses pursued.

Attention is called to the excellent opportunity offered by the Conservatory for special study preparatory to teaching and supervising instrumental music in schools. The courses in Conducting and in Instrumentation (2) supplemented by courses in theoretical and applied music, particularly orchestral instruments, provide training in the practical phases of this work. In addition to these courses, students may elect to take the academic studies necessary to meet state requirements for teaching positions. Special students in this, as in other special fields of public school music, should confer with the Supervisor of the Department so as to plan their work in the most effective way.

OUTLINE OF COURSE

GROUP I

FIRST YEAR

Solfeggio 1**Harmony 1****Musical History 1****Musical Appreciation****Pianoforte** (*one hour weekly*)**Voice or an Orchestral Instrument** (*one hour weekly*)

Courses in Group I in each year of the Course, are taken in the regular classes of the Conservatory Course. Students who have completed a portion or the whole of any of these courses in the Conservatory will be given corresponding credit. Other students may be admitted to advanced standing by examination.

GROUP II

English 3 (*Composition*)**General Psychology****European History**

For descriptive outline of all courses in Group II, see ACADEMIC STUDIES.

GROUP III

School Music 1

Introduction to School Music, teaching and supervision. Various plans and methods; basic principles of accepted practice. Material and methods of kindergarten and primary grades. Child voice and rote songs. First steps in school music. Practice teaching. *Two hours weekly.*

Choral Practice 1

Choral technique, interpretation, routine. *Two hours weekly.*

GROUP I

SECOND YEAR

Solfeggio 2**Harmony 2****Theory****Vocal Normal Lectures** (*one hour weekly*)**Pianoforte** (*one hour weekly*)**Voice or an Orchestral Instrument** (*one hour weekly*)

GROUP II

English 5**Educational Psychology** (*first semester*)**Education 1** (*second semester*)

GROUP III**School Music 2**

Material and Methods. Elementary school through Grade V. Classroom procedure. Care and culture of voices. Rhythmic, tonal, theoretical problems of each grade. Applied child psychology and pedagogy. Two-part singing. Various texts. Practice teaching. *Two hours weekly.*

Observation

Second year students are enabled to observe the work of experienced supervisors and teachers at work in all grades, and are required to report their findings. Discussion of observation assignments in the regular classes of School Music 2. One hour of credit must be earned in this manner in each semester of the second year.

Choral Practice 2

Specialized work along the lines of the high school chorus. Choral tone production, enunciation, technique, interpretation, with special reference to school and community organizations. *General class, two hours weekly.*

Conducting 1

Principles of conducting, technique. Introduction to score reading. Chorus and orchestra from viewpoint of prospective conductor. Principles of interpretation of concerted music. Special problems of student chorus and orchestra. Demonstrations, collective practice, assigned reading. *Lectures, one hour weekly.*

THIRD YEAR**GROUP I**

Harmonic Analysis (*one semester*)

Counterpoint 1 (*one semester*)

Pianoforte or Voice (*one hour weekly*)

An Orchestral Instrument (*one hour weekly*)

GROUP II

Education 2 (*first semester*)

Principles of Education (*second semester*)

GROUP III**School Music 3**

Material and Methods, upper grammar grades. Theoretical, rhythmic, tonal problems of each grade. Classification of voices. Part singing. Practice teaching. *Two hours weekly.*

Practice Teaching

Actual teaching, under supervision, of classes of children.

Third-year students are required to teach various stages of work in all grades, and must earn a credit of one hour each semester in this manner.

High School Music

(*Junior High School*). Specialized study of the problems of the intermediate school. Present tendencies. Objectives, plans, procedure. Psychologic and pedagogic considerations. Course of study and schedule. Comparative standards.

(*Senior High School*). Specialized music courses, credits and standards. The teacher of music in the secondary school. Organization and administration of a department of music. Various organized schools and differing types of community. *Two hours weekly, first semester.*

School Music 4

Eclectic. Program, planning and administration. Correlation. Appreciation. Theoretical and applied music courses. Rural schools. Ethics, perspective, supervision. Aims and ideals of music education. Problems pertinent to the prospective supervisor. *Two hours weekly, second semester.*

Conducting 2

Choral. Score reading and conducting. Choral training, technique, interpretation, care and classification of voices. Material and procedure for school and community chorus. *One hour weekly.*

All students in this course are required to attend Choral Practice 2 and to conduct or accompany the Class when called upon. *Credit, one semester hour.*

Conducting 3

Orchestral. Score reading and conducting. Orchestral technique, interpretation, repertoire. Rehearsal and performance. Building the student orchestra; orchestral training. Instrumental ensemble classes of all types. Material, methods and administration of instrumental music in schools. *In class, one hour weekly.*

All students in this course are required to attend rehearsals of the Orchestral Class, and to conduct the class when called upon. *Credit, one semester hour.*

Instrumentation 2a

Orchestra. Technique of the orchestral instruments, particularly the strings. Procedure for class instruction in the playing of stringed instruments with practical application. The notation of the orchestral score in detail. Scoring for various combinations of string, wind, and percussion instruments. Special problems of the student orchestra. Elements of effective orchestration. *Two hours weekly, first semester.*

Instrumentation 2b

Band. Technique of the instruments of the wind band. Notation of band music. Elementary scoring. Organization, instruction, conducting, repertoire. Possibilities, limitations, and values of the school band. Class instruction in the playing of wind instruments, applied. Practical plans and procedure. *Two hours weekly, second semester.*

Instrumental School Music

Principles of teaching the elementary stages of instrumental technique. Problems of class instruction. Definite lesson planning, and administration of instrumental music in schools. *Two hours weekly.* Required in Collegiate course. Open to other students.

Reference works: *The Child Voice in Singing*, Novello; *The Voice of the Boy*, Dawson; *Choral Technique and Interpretation*, Coward; *Education through Music*, Farnsworth; *Music and Life*, Surette; *How to Listen to Music*, Krehbiel; *Listening Lessons in Music*, Fryberger; *What We Hear in Music*, Faulkner; *Rhythm, Music, and Education*, Dalcroze.

An Introduction to School Music Teaching, Gehrckens; *School Music Handbook*, Cundiff-Dykema; *Talks to Teachers*, James; Manuals of all standard School Music Series; *Junior High School Life*, Thomas-Tyndal and Myers.

The Orchestra and Orchestral Music, Henderson; *Instrumentation*, Prout; *Gallo's Band Book*, Gallo; *The Wind Band and Its Instruments*, Clappé; *The Technique of the Baton*, Stoessel; *Handbook on the Technique of Conducting*, Boult; *Directions for Score Reading*, Gal; *Military Band Arranging*, White.

OUTLINE OF COURSE

Leading to the Diploma

By semester hours

<i>First Year</i>		<i>Second Year</i>		<i>Third Year</i>	
GROUP I		GROUP I		GROUP I	
Solfeggio 1	4	Solfeggio 2	4	Harmonic Analysis	2
Harmony 1	4	Harmony 2	4	Simple Counter-	
History of Music	2	Theory	4	point	2
Musical Apprecia-		Vocal Normal Lec-		Pianoforte or Voice	4
tion	2	tures	2	An Orchestral In-	
Pianoforte	4	Pianoforte	4	strument	4
Voice or an Orches-		†Voice or an Orches-			
tral Instrument	4	tral Instrument	4		
	—		—		—
	20		22		12
GROUP II		GROUP II		GROUP II	
English 3	4	English 5	4	Education 2	2
Psychology	4	Educational Psy-		Principles of Edu-	
European History	4	chology	2	cation	2
	—	Education 1	2		—
	12		8		4
GROUP III		GROUP III		GROUP III	
School Music 1	4	School Music 2	4	School Music 3	4
Choral Practice 1	2	Observation	2	Practice Teaching	2
		Choral Practice 2	2	School Music 4	2
		Conducting 1	2	High School Music	2
	—		—	Conducting 2	4
	6		10	Conducting 3	4
				Instrumentation 2	4
					—
					22
Recapitulation				Total	
Group I	20	22		12	54
Group II	12	8		4	24
Group III	6	10		22	38
	—	—		—	—
	38	40		38	116

† Subject not taken the first year

SUMMARY OF CONSERVATORY COURSE BY SUBJECTS

	TECHNICAL		ACADEMIC				PROFESSIONAL			
	Applied	Theoretical	English	Psychology	Education	General	Methods and Administration	Observation and Practice Teaching	Orchestra	General
GROUP I										
Solfeggio	-	8	-	-	-	-	-	-	-	-
Harmony	-	8	-	-	-	-	-	-	-	-
Harmonic Analysis	-	2	-	-	-	-	-	-	-	-
Theory	-	4	-	-	-	-	-	-	-	-
Musical History	-	-	-	-	-	2	-	-	-	-
Musical Appreciation	-	-	-	-	-	2	-	-	-	-
Counterpoint	-	2	-	-	-	-	-	-	-	-
Vocal Normal Lectures	-	-	-	-	-	2	-	-	-	-
Pianoforte	8	-	-	-	-	-	-	-	-	-
Voice	8	-	-	-	-	-	-	-	-	-
An Orchestral Instrument	8	-	-	-	-	-	-	-	-	-
GROUP II:										
English 3	-	-	4	-	-	-	-	-	-	-
English 5	-	-	4	-	-	-	-	-	-	-
General Psychology	-	-	-	4	-	-	-	-	-	-
Educational Psychology	-	-	-	2	-	-	-	-	-	-
Education	-	-	-	-	4	-	-	-	-	-
Principles of Education	-	-	-	-	2	-	-	-	-	-
European History	-	-	-	-	-	4	-	-	-	-
GROUP III:										
School Music (Grades)	-	-	-	-	-	-	8	4	-	-
School Music 4	-	-	-	-	-	-	2	-	-	-
High School Music	-	-	-	-	-	-	2	-	-	-
Conducting	-	-	-	-	-	-	-	-	4	6
Instrumentation	-	-	-	-	-	-	-	-	4	-
Choral Practice	-	-	-	-	-	-	-	-	-	4
Observation	-	-	-	-	-	-	-	2	-	-
Practice Teaching	-	-	-	-	-	-	-	2	-	-
	24	24	8	6	6	10	12	8	8	10

COURSE LEADING TO THE DEGREE BACHELOR OF SCHOOL MUSIC

Since in the first two years the three-year course for the Diploma and the four-year course for the degree are identical, students registered in the first or second year of the Diploma course may, before the beginning of any school year, and with the approval of the Faculty Council, be transferred to the course leading to the degree. Written application for such transfer must be made to the Dean of the Faculty not later than one week before the beginning of the academic year, accompanied with an official transcript of scholastic record.

ENTRANCE REQUIREMENTS

- A. Completion of High School Course of 15 specified units, as required of candidates for entrance to course leading to degree Bachelor of Music.
- B. Elementary knowledge of pianoforte or of some orchestral instrument; possession of an agreeable speaking and singing voice; and an adequate sense of pitch and rhythm.
- C. Evidence, on examination by the Supervisor of the Department of Public School Music and the Faculty Council, of the qualifications essential to successful pursuit of the course.

NOTE.—College credit may be accepted under the same conditions as in the course for the degree Bachelor of Music.

FINAL REQUIREMENTS

The degree Bachelor of School Music will be conferred by the Conservatory upon students who are recommended by the Faculty Council, upon completion of the prescribed course for the degree with an average grade of at least C in each subject, and who meet the final requirements of the course leading to the Diploma in Public School Music (see page 61). In addition, each candidate for the degree must present an acceptable thesis on some phase of school or community musical work, or of musical education.

For tuition fees, see page 89.

The fees for matriculation, for special examinations, and for the degree, are the same as those prescribed in the course leading to the degree Bachelor of Music. (See page 59.)

OUTLINE OF COURSE

Leading to the Degree

<i>First Year</i>		<i>Second Year</i>	
GROUP I:			
Solfeggio 1	4	Solfeggio 2	4
Harmony 1	4	Harmony 2	4
*History of Music 1	2	Theory	4
*Musical Appreciation	2	Vocal Normal Lectures	2
Pianoforte	4	Pianoforte	4
Voice or an Orch. Inst.	4 20	†Voice or an Orch. Inst.	4 22
GROUP II:			
*English 3	4	*English 5	4
*Psychology	4	*Educational Psychology	2
*European History	4 12	*Education 1	2 8
GROUP III:			
School Music 1	4	School Music 2	4
Choral Practice 1	2 6	Observation	2
	— —	Choral Practice 2	2
	38	Conducting 1	2 10
			— —
			40
<i>Third Year</i>		<i>Fourth Year</i>	
GROUP I:			
Harmonic Analysis	4	Simple Counterpoint	4
*Musical History 2	4	Musical Form and Analysis	4
Pianoforte or Voice	4 12	An Orchestral Instrument	4 12
GROUP II:			
*Education 2	2	Physics	4
*Principles of Education	2	*Fine Arts	4
*French or German	4 8	French or German (or Italian)	4 12
GROUP III:			
School Music 3 and 4	6	Conducting 3	4
High School Music	2	Instrumental School Music	4 8
Practice Teaching	2		— —
Conducting 2	2		32
Instrumentation 2	4 16		— —
	— —		
	36		

* College credit may be accepted.

† Subject not taken the first year.

LANGUAGES AND ACADEMIC STUDIES

LANGUAGES

INSTRUCTORS

ELIZABETH I. SAMUEL, A.B., M.D., *English Language, and Literature.*

ANNA BOTTERO, *Italian Language, Diction, Conversation, and Literature.*

ERNEST PERRIN, *French Language, Diction, Conversation, and Literature.*

EMILY ELLIS, *German Language, Diction, Conversation, and Literature.*

In this department the following courses are offered, all of which are open to special students:

GROUP I

In Italian, French, and German Diction.

Required of all voice students in the Conservatory Course.

GROUP II

In English, Rhetoric, Composition, and Literature.

In French Conversation, Composition, and Literature.

Similar courses will be offered also in Italian and German, if desired. These courses will afford to special students opportunity for study of the grammar and literature of modern languages, and practice in conversation. Students fitting for college may thus carry on preparatory work in connection with their musical studies. (See also Academic Studies.)

GROUP I

The courses in Diction have been laid out after long experience, and with the realization of the importance to the singer of clear and correct diction, with regard both to enunciation and to inflection.

Previous study of languages in preparatory or high schools, however extensively pursued, must necessarily be supplemented by the special study which these courses afford, in the application of the principles of diction in singing.

Italian Diction

Study of pronunciation; singing diction; elementary grammar; reading; Italian songs. *One year, two hours weekly.*

Text-books: *Some Rules on Italian Pronunciation*, Endicott.

French Diction

Study of French phonetics and rules of diction; grammar; practical spoken French; conversation; singing diction; French songs. *Two years, two hours weekly.**

*Candidates for graduation in Voice may elect to take two years of French and one of German diction, or *vice-versa*.

In the second year the classes are conducted almost entirely in French.

Text-books: *Yersin Phono-rhythmic Method of French Pronunciation, Accent and Diction*; *The Ideal System for acquiring a Practical Knowledge of French*, Gaudel.

German Diction

Study of pronunciation; elementary grammar; reading; singing diction. German songs and Lieder; tradition, interpretation. *One year, two hours weekly.**

Text-book: *New German Grammar*, Bacon.

GROUP II

English 1

Special review course in grammar, preparatory to the study of foreign languages. Rhetoric. College entrance requirements in English. *Two hours weekly.*

Text-books: *The Elements of Language and Grammar*, Welsh-Greenwood; *Rhetoric and the Study of Literature*, Hitchcock.

English 2

Principles of versification; poetry in its relation to music. *Two hours weekly.*

Text-books: *The Writing and Reading of Verse*, Andrews; *Formative Types in English Poetry*, Palmer.

Italian

Language. Elementary grammar; syntax; composition; reading and conversation; translation from English.

French

Language. Elementary grammar; syntax; idiomatic expression; reading; composition; conversation and recitation, including performance of standard French plays.

Literature. Brief history of the French language; development of the literature; the classic, romantic, and modern literature. College entrance requirements. *Two hours weekly.*

German

Language. Elementary grammar; idiomatic expression; reading, translation, and conversation.

Literature. Brief history of the German language. Recitation. Study of *Der Ring des Nibelungen* and other operas by Wagner. *Two hours weekly.*

* Candidates for graduation in Voice may elect to take two years of French and one of German diction, or vice-versa.

ACADEMIC STUDIES

INSTRUCTORS

ELIZABETH I. SAMUEL, A.B., M.D., *English Language, General Psychology.*

FRANCIS L. STRICKLAND, PH. D., Professor of Psychology in Boston University, *Educational Psychology, Principles and History of Education.*

GEORGE M. SNEATH, Ph.D., Assistant Professor of English in Boston University, *English Composition, Literature.*

C. HOWARD WALKER, A.E.D., Fellow of the American Institute of Architects, *Fine Arts.*

HARRY M. VARRELL, PH. D., Professor of History in Simmons College, *European History.*

English 3 (Composition)

The course aims to develop the student's ability to write clearly and interestingly. It offers a review of the mechanics of writing, and a study of the principles that underlie effective prose composition. MR. SNEATH, *two hours weekly.*

During the first semester one of the two weekly sessions of the class in English 3 will be held with English 4.

Text-books: *The Century Collegiate Handbook. College Composition,* Howard B. Grose.

English 4 (Review)

A general review of the essentials of English, stressing particularly good usage in construction, pronunciation, and diction, and effective methods of writing and speaking. Required of all candidates for graduation in the Conservatory Course, in their Senior year. MR. SNEATH, *one hour weekly, first semester.*

Text-book: *The Century Collegiate Handbook.*

English 5 (Literature)

- (a) MR. SNEATH, *first semester.*

Lectures, one hour weekly. (See Lectures in English Literature, page 52.)

In class, one hour weekly. The class will study critically the poetry of Whitman, Lanier, Miller, Emily Dickinson, Frost, Robinson, Amy Lowell, Edna St. Vincent Millay, "H. D.", Sandburg, Masters, Sara Teasdale, and Elinor Wylie.

Text-book: *Modern American Poetry*, Revised Edition, Louis Untermeyer.

- (b) MR. SNEATH, *second semester. In class, two hours weekly.*

A survey of English Literature from its beginnings until today, with special reference to Poetry and Drama.

Text-book: *A Book of English Literature*, Snyder and Martin.

All students in the Collegiate and Public School Music Courses are required to pursue both courses a and b.

General Psychology

The brain and nervous system; sensation, perception, conception, association, memory. Imagination; the will; development of personality. MISS SAMUEL, *two hours weekly.*

General Psychology B

A special one-semester course is offered, similar in outline to the foregoing, and open to all students. This course may not be counted toward requirements for the diploma or for the degree. MISS SAMUEL.

Educational Psychology

The mental capacities and characteristics of childhood and adolescence. The psychological facts and laws which are significant for the learning process. Emphasis is placed upon the analysis of imagination, emotional expression and æsthetic appreciation. Norsworthy and Whitley's *Psychology of Childhood* is read as the text, with lectures and class discussions. MR. STRICKLAND, *two hours weekly, first half year.*

Education 1

History of educational theory and practice from the time of the Greek civilization to and including the educational movements of the Reformation in the sixteenth century. MR. STRICKLAND, *two hours weekly, second half year.*

Education 2

Continuing EDUCATION 1, the history of the main educational movements from the Reformation to the present is dealt with. Fuller consideration will be given to the theories and systems of the last hundred years. Paul Monroe's *A Brief Course in the History of Education* will be used as the text. MR. STRICKLAND, *two hours weekly, first half year.*

Principles of Education

The fundamental aims of the educational process are considered. This is followed by a study of the principles of curriculum. While the course deals in a broad way with the basic principles of education, the particular aims of the teacher of music are kept in mind. J. Coursault's *Principles of Education* is used as the basis of the discussion. MR. STRICKLAND, *two hours weekly, second half year.*

[Musical History 2]

A more detailed study of the various phases in the development of the Art of Music. Lectures, reading, and reports, together with musical illustrations. A critical study of the lives and works of the composers who have exerted the greatest influence on music, with particular attention to the sources which have influenced their individual styles. MR. MASON, *two hours weekly.*

This course will not be given in 1927-28.

Musical Form and Critical Analysis

An advanced course, open to students who have completed the course in Theory. It includes the analysis of typical works in the large forms

and in various styles, from the sixteenth century to the present time. The forms studied are the mass, the oratorio, the opera, the string quartet, the symphony, the tone poem, the modern suite. Original essays upon the works studied are required. MR. CONVERSE, *two hours weekly*.

Physics

An extended study of the science of music, illustrated by apparatus, with special reference to sound and acoustics. MR. DEAN, *two hours weekly*.

Fine Arts 1

The Appreciation of Art. A series of lectures upon the general history and development of the Arts, both the Fine Arts (Painting, Sculpture, and Architecture), and the Minor Arts.

The course will include discussion of the growth and influence of the Arts, and their relation to the life of man. Comparison of the work of the epochs and of the various artists and their modes of expression will be considered.

The course will be illustrated by lantern slides. MR. WALKER, *one hour weekly, for thirty weeks*.

This course is required of candidates for graduation in the Conservatory Course, who are advised to take it before their Senior year. It is open and recommended to all other students.

Fine Arts 2

A series of conferences supplementary to Fine Arts 1, in which the subjects will be more specifically studied. This course is open to more advanced students, who have taken or are taking Fine Arts 1. MR. WALKER, *one hour weekly, for thirty weeks*.

European History

The aim of the course is to present the outstanding developments in the history of European civilization from the time of the Renaissance to the present day. Attention is given to social, economic, and cultural movements as well as to political matters. Special emphasis is laid on the institutions and movements which serve as a background of American history, and the rise of the United States as a world power is briefly sketched. MR. VARRELE, *two hours weekly for thirty weeks*.

Text-books: *History of Western Europe* (Vol. I), J. H. Robinson; *Modern Europe*, C. D. Hazen.

Reference works recommended: *Readings in European History*, J. H. Robinson; *Political and Social History of Modern Europe*, C. H. J. Hayes; *Expansion of Europe*, W. C. Abbott; *History of Medieval Europe*, L. Thorndike; *Age of the Reformation*, P. Smith; *French Revolution*, L. Madelin; *World History, 1915-1929*, E. Fueter; *Development of the United States*, M. Farrand; *History of Modern Europe*, G. P. Gooch.

DRAMATIC DEPARTMENT

CLAYTON D. GILBERT, *Instructor*

In this department students are trained for the professional, dramatic, and operatic stage. Public performances, complete with scenery and costumes, are given from time to time in Jordan Hall. During the second half-year public dramatic recitals are given weekly in Recital Hall, at which plays and pantomimes, and songs in costume are presented. Students of the department are thus afforded an opportunity to gain practical experience through actual performance.

Students are encouraged to present original work in play-writing, which if of a sufficiently high standard is presented in one of the weekly recitals.

Stage Department. Definite training in preparation for public appearance, including instruction in the principles of poise, correct standing, walking, sitting, bowing, with exercises for health and grace. Required of candidates for the Diploma in the Conservatory Course. *In class, one hour weekly.*

Pantomime and Gesture. Principles and history of Pantomime, history and scientific study of Gesture, life studies, plays done in pantomime. Stage business and technique, costumes. *In class, one hour weekly.*

Dramatic Action (Acting). Principles of acting, pantomime, gesture, impersonation; study of classical, standard, and modern drama. *Private lessons.*

Special classes in Shakespearean Plays, Old English Comedy, and Public Speaking.

Lyric Action (Acting in Opera). Gesture, individual and ensemble; pantomime, operatic rôles, stage business and technique, costumes. *Private lessons.*

For tuition rates, see page 87.

DANCING

BETTI MUSCHIETTO, *Instructor*

All branches of classic and æsthetic dancing are taught, including national folk-dancing and the ballet. *Class or private instruction.*

RECITALS AND CONCERTS

PREPARATORY RECITAL CLASSES

These classes meet twice weekly, under the personal direction of the Dean of the Faculty. At each class eight or more students are given opportunity to appear in response to the recommendations of their teachers, and to perform before the other students present in the class. Students whose performance in Recital Class is satisfactory may appear in the Students' Recitals.

STUDENTS' RECITALS

Usually these recitals are given twice each week. They are not open to the public, but all students of the Conservatory are permitted and encouraged to attend them. The performers are thus afforded valuable experience in appearing before an audience.

All departments of the Conservatory are represented upon the programs, which include solos for pianoforte, organ and all orchestral instruments, vocal numbers, and ensemble music for pianoforte, violin, violoncello and other instruments. Special features of interest are occasionally furnished by the Conservatory Orchestra, by the Chorus, and by members of the Faculty.

All students who appear in recitals must rehearse the stage deportment with the Instructor in the Dramatic Department.

PUBLIC CONCERTS

The series of public concerts given during the school year by the Conservatory Orchestra, members of the Faculty and advanced students, is open to all students. (For concerts given and works performed by the Orchestra and by students of the Ensemble Classes, see Appendix.)

LIBRARIES

THE CONSERVATORY LIBRARY

MARY ALDEN THAYER, *Librarian*

The General Library, open from nine to five o'clock every week day throughout the school year, excepting on school holidays and during vacations, is free to all students of the Conservatory. Its use is an important part of their musical education. While it is *primarily for reference*, a limited number of books may be taken for home use, subject to the rules of the Library.

Included in the collection of seven thousand volumes are the complete works of Palestrina, Handel, Mozart, Beethoven and Mendelssohn; a valuable collection of English Cathedral music, including many early editions, and of manuscript cantatas of the early Italian masters; orchestral scores of nearly all the classic, and of many of the modern works performed at the concerts of the Boston Symphony Orchestra; vocal scores of practically all the standard operas of all schools, and orchestral scores of operas by Verdi, Wagner, Puccini, and others.

The Library contains also a fine collection of poetry, biographies, essays, works on Musical History, Harmony, Church Music, School Music, and Acoustics, and many other reference books about singing, pianoforte, violin, orchestration and other subjects, to which important additions are constantly being made. It also includes bound volumes of standard musical magazines, covering long periods of great historical importance in the development of music in both America and Europe, together with complete programs of important musical organizations, and the best contemporary musical periodicals and reviews.

The Librarian is ready to assist students in every possible way, by supplying material for their individual needs. Classified lists of works relating to each of the departments and courses of the Conservatory are kept in convenient form for the guidance of students in selecting books for reference or for collateral reading.

The Library Bulletin Board always bears notices of musical interest, such as announcements of concerts and opera, with portraits and biographical sketches of the composers and performers represented, and frequently analysis and other information about the works to be given.

During the past year important accessions were gifts of music and books from Mrs. G. H. Stoddard, Mrs. G. S. Selfridge, Mrs. E. B. Dane, Mrs. Adeline C. Ferguson, Mr. Robert W. Sayles, Miss Sarah Williams, and the Beethoven Association.

Of special interest was a collection from the estate of the late Dr. William Sturgis Bigelow, and through the kindness of Mrs. B. Loring Young and Arthur S. Pier, Esq., executors of the estate of the late Mrs. Richard J. Hall, the Conservatory Library received, as a loan, a number of orchestral scores. Among the latter are the scores, mostly in the composers' manuscript, of works especially written for Mrs. Hall, which were given their first performance in concerts of the Boston Orchestral Association, conducted by Mr. Georges Longy.

THE CHORAL LIBRARY

Through the generous gift of the late George L. Osgood, Esq., the Conservatory possesses the entire choral library of the famous Boylston Club and its successor, the Boston Singers.

This library contains over six hundred carefully chosen works, including motets, madrigals, part songs, glees and cantatas, representing the highest type of vocal polyphonic composition from the great mediaeval school down to the present day. In many cases these works were published or copied from manuscripts to be found only in European collections. The library comprises from one to two hundred copies of each work.

The Conservatory also possesses the library of the Thursday Morning Musical Club, which contains a large number of selections for women's voices, including important works of the modern school.

THE ORCHESTRAL LIBRARY

The Orchestral Library contains more than a thousand works, with scores and complete parts for the use of the Conservatory Orchestra at its concerts and weekly rehearsals, and of the Violin Sight-playing and Orchestral Classes.

It includes nearly all the classic symphonies and overtures, the standard concertos and other works for solo instruments with orchestral accompaniment, and many arias and modern works in every form, as well as the accompaniments to a number of oratorios, cantatas and other choral works; together with several complete operas. Important additions are constantly being made.

SPECIAL LIBRARIES

Special libraries are provided for the classes in Pianoforte Sight-playing and in Ensemble. Certain works from the latter are occasionally loaned to members of the Ensemble Classes for purposes of study.

COLLECTION OF MUSICAL INSTRUMENTS AND
CURIOSITIES

This collection includes about one hundred and eighty instruments, many of them rare, and all of historical or artistic value. Eastern countries are liberally represented, especially Japan, China, India, and Arabia; while many valuable and interesting exhibits from Europe and America are also included in the collection.

A valuable feature is a number of oriental instruments of unusual beauty, the gift of Mrs. Horatio A. Lamb of Boston, in memory of the late Mrs. Winthrop Sargent, who personally collected them. This collection is exhibited in the Conservatory Library.

Descriptive catalogues furnish information regarding all of the above instruments, which is of great value to the student of Musical History.

THE CONSERVATORY BULLETIN

EDITORS

FREDERICK W. COBURN

RALPH L. FLANDERS

WALLACE GOODRICH

The Bulletin is published monthly throughout the calendar year. It contains a Calendar of concerts and recitals for the month, notices of examinations, courses and other Conservatory matters; notes of undergraduate and alumni activities, both of student organizations and of individuals, together with reviews and articles of interest.

The Bulletin will be sent regularly, free of charge, upon request addressed to the General Manager.

SCHOLARSHIPS AND PRIZES

The following free scholarships are awarded annually to students of the Conservatory who fulfill the requirements as to ability and grade of advancement, and who are in need of the financial assistance which the scholarship affords.

Application for scholarships for the ensuing year, as well as for renewal of scholarships already granted, must be made before March first, upon the prescribed application form.

THE EVANS SCHOLARSHIPS

The gift of Mrs. Robert Dawson Evans

Two in Pianoforte each, \$250

Two in Voice each, \$250

One in Violin or Violoncello \$250

THE LANGSHAW SCHOLARSHIP

The gift of Walter H. Langshaw, Esq.

In Organ or Voice \$200

THE CONVERSE SCHOLARSHIPS

The gift of Mrs. C. C. (M. Ida) Converse of Malden,
Massachusetts

Three, in any graduating course each, \$250

THE BAERMANN SCHOLARSHIP

The income of a fund raised by a committee represented
by Messrs. Alexander Steinert and Edward R. Warren,
in memory of the late Carl Baermann of the
Faculty

In Pianoforte \$200

THE FLORENCE E. BROWN SCHOLARSHIP

The gift of the President of the Board of Trustees, in
memory of his daughter

In Violin \$250

THE REBECCA F. SAMPSON SCHOLARSHIP

The gift of the Rebecca F. Sampson Estate

In any course \$100

THE ELLEN B. DOE SCHOLARSHIP

The income of \$1,000, the gift of the late Miss Ellen B. Doe

THE SIGMA ALPHA IOTA SCHOLARSHIP

The gift of Lambda Chapter, available for 1925-26 for a student already registered or entering the Conservatory \$100

In addition to the foregoing, several free scholarships providing for class instruction in a single subject are awarded annually.

FRATERNITY AND SORORITY SCHOLARSHIPS

available for a member of the respective Chapter

THE SINFONIA SCHOLARSHIP

The gift of Alpha Chapter

THE ALPHA CHI OMEGA SCHOLARSHIP

The gift of Zeta Chapter

THE SIGMA ALPHA IOTA SCHOLARSHIP

The gift of Lambda Chapter

THE MU PHI EPSILON SCHOLARSHIP

The gift of Beta Chapter

THE KAPPA GAMMA PSI SCHOLARSHIP

Founded by Ignace J. Paderewski, Esq., an honorary member of Alpha Chapter

THE LUCINDA GOULD FUND

The income of the Lucinda Gould fund of five thousand dollars, given under the will of Edna Dean Proctor, is to be given to students coming from the State of New Hampshire, to assist them in their musical education.

THE MASON & HAMLIN PRIZE

A Grand Pianoforte is offered by the Mason and Hamlin Company, which may be competed for by students in the following divisions of the Pianoforte Department who have attended the Conservatory for not less than two years, and who have been registered in the department continuously since October 15, 1927:

- (a) Members of the Senior Class in the Conservatory Course;
- (b) Post-graduate students who are candidates for the soloists' diploma in the Conservatory Course, and who have been registered in the Pianoforte Department continuously since their graduation; and
- (c) Third and fourth-year students in the pianoforte course leading to the degree, who have not previously competed for this prize.

All candidates must be recommended by their instructors in Pianoforte. The competition will be public, and will take place about May 1, 1928.

THE SAMUEL CARR SCHOLARSHIPS

The gift of Mr. and Mrs. Charles F. Leland, in memory of the late Samuel Carr, Esq., sometime President of the Board of Trustees. To be awarded in competition open to students of the Organ School, and applicable to tuition in Organ during the school year 1928-29 . . . and \$250
\$150

THE ENDICOTT PRIZES IN COMPOSITION

Offered by H. Wendell Endicott, Esq., a Vice-President of the Board of Trustees

The following Prizes are offered for the Academic Year 1927-28:

- Class 1. Two hundred dollars for the best Overture or other serious work for orchestra, not to exceed twelve minutes in performing time.
- Class 2. One hundred and fifty dollars for a work for chorus, with pianoforte or organ accompaniment, not to exceed ten minutes in performing time.
- Class 3. One hundred and fifty dollars for the best Suite or smaller work for small orchestra.
- Class 4. One hundred dollars for the best composition for unaccompanied chorus.
- Class 5. One hundred dollars for the best composition in form of a movement of a string quartet.
- Class 6. Fifty dollars for the best set of five songs.
Fifty dollars for the best group of pianoforte pieces.

Special prizes may be awarded for compositions in other forms, of exceptional merit.

Any student in any department of the Conservatory who shall have been registered in the Conservatory continuously since October 1, 1927, will be eligible to enter the competition.

Compositions offered will be received by Mrs. Elizabeth C. Allen, Secretary, in the General Manager's Office, after March 15th, and not later than April 2nd.

The Judges will be appointed by the Directory Committee.

Detailed information regarding conditions of the competition will be furnished upon application to the General Manager.

REGULATIONS

[*See also Calendar, pp. 4-5.*]

All students of the Conservatory are required to conform to the school regulations. Students coming to the Conservatory from other institutions must be able to furnish a certificate of honorable dismissal.

All matters of business connected with the Conservatory, including tuition, private lessons, arrangement of classes, changes of hours, or from one class to another, must be attended to not with teachers, but invariably at the business offices.

Students are required to attend their lessons regularly and at the appointed hour. In case of a student's illness, or absence from class for any other cause, notice is to be given or sent at once to the Registrar.

Students are required to keep a complete record of their work in all studies. This record will be subject to the call of the Director and the Dean of the Faculty. (See page 19.)

Students will be allowed to arrange for public appearances during their period of study only with the consent of the Director.

It is not the custom of the Conservatory, except upon request, to send to parents regular reports of students' standing. When requested to do so, the Conservatory will always be glad to furnish such reports.

It is the purpose of the Management to render every service possible, and to become personally acquainted with every student who registers in the school.

THE CONSERVATORY MUSIC STORE

A department for the sale of sheet music, books, and other musical merchandise, is located in the Conservatory building, occupying commodious quarters on the first floor. In addition to all the Conservatory publications, a selected assortment of the best instrumental and vocal music is kept constantly on hand. The business of the Music Store is not limited to students, but is open to the public, and orders by mail are promptly executed. Those who desire to obtain the most approved standard compositions for pianoforte, organ, voice, works on musical theory, etc., will find it to their interest to send their orders to the Music Store.

All text-books and works of reference used in Conservatory courses or recommended in this catalogue may be obtained through the Music Store.

Address all orders to "The New England Conservatory Music Store, Huntington Avenue, Boston, Massachusetts."

REGISTRATION

The offices of the Conservatory, at the corner of Huntington Avenue and Gainsborough Street, are open daily (Sundays excepted) for the reception of students. While students may enter at any time during a semester, if there be vacancies, it is desirable wherever possible that they enter at the beginning, and attend to all preliminaries, such as registration, grading time of lessons, and payment of bills, before the opening of the semester. Those residing in or near Boston should register during the week preceding the beginning of the semester.

The Management reserves the right at any time to refuse or to withdraw the registration of any student whose presence in the Conservatory may appear to be detrimental to its interests; and to refuse to renew the registration of students who have been habitually delinquent in their studies.

Students will not be received at the beginning of a semester for a shorter time than the full semester, and all entering during a semester must register for the remainder of that semester.

Changes cannot be made from one study to another, nor from one teacher to another, without the written consent of the Director. Such changes should be made as far as possible before the beginning, or at the end of the semester.

Tuition for the semester or the unexpired portion of it is payable in advance. Students entering after the opening of the semester will be charged pro rata, except that no allowance will be made on account of absence from the first week of any semester.

Payments may be made by post-office or express money order, check, or draft on Boston or New York, payable to the order of The New England Conservatory of Music.

Students leaving during the semester will not be entitled to a refund of any of the money paid in advance for tuition. In special cases of protracted illness, extending over two or more weeks, the student will be allowed the privilege of taking the lost lessons in a later semester, provided that notice of the illness was given at once to the Registrar and place in class or private lesson was given up, and that there are vacancies in the corresponding classes at the time the student desires to receive the lessons. If, through neglect on the part of the student to notify the Registrar of permanent withdrawal from the class, the Management is deprived of opportunity to fill the vacancy, no credit certificate will be allowed.

The Catalogue will be sent on application.

Address all correspondence to "The New England Conservatory of Music, Huntington Avenue, Boston."

STUDENTS' TICKETS (LOCAL)

Railroads make special rates to students under twenty-one years of age. Inquiry should be made at railroad stations regarding conditions.

EVENING INSTRUCTION

Evening lessons are arranged at reduced rates for the benefit of those who cannot take advantage of courses during the day.

SUMMER INSTRUCTION

The offices of the Conservatory are open daily during the summer vacation from nine o'clock until five, except Saturday, when they are open only from nine until twelve. Class instruction is not given during the summer. Teachers of Pianoforte, Voice, Violin, and Harmony, are usually available for private lessons during July and August. Arrangements for lessons may be made at the office. Information as to the teachers who will be available will be given by the Management.

RESIDENCES FOR STUDENTS

Women students, unless the accommodation is entirely taken, must reside in the Conservatory dormitories. Students who cannot be admitted may select a place of residence with the approval of the General Manager, from a list on file in his office. Unless given special permission to make other arrangements, they are restricted to this list.

Women students will not be permitted to live in kitchenette apartments unless with relatives or with a chaperone approved by the General Manager.

Students will find in all the railroad stations agents of the Armstrong Transfer Company, with whom special arrangements have been made regarding the care of Conservatory students. These agents will take charge of all baggage, and provide conveyances directly to the Conservatory residences.

MEN STUDENTS

In order that the requirements of parents regarding places for their sons may satisfactorily be met, a directory of rooms is kept in the General Manager's office, where assistance will be given in their selection.

It must be understood that no responsibility can be accepted unless young men live in houses approved by the Management.

Men students arriving from a distance should leave their baggage at the railroad station until they have secured rooms. Those arriving by the morning or day trains need not go to hotels, but may come directly to the Conservatory.

TUITION

Tuition fees for each semester are payable in advance.

A registration fee of \$2.00 for the year will be payable by each student at the time of registration.

In nearly all courses arrangements may be made for either class or private lessons.

The following tuition rates, unless otherwise indicated, refer to class lessons, one hour each in duration, for a semester of twenty weeks, including vacations.

MAJOR SUBJECTS

		<i>1 lesson weekly</i>	<i>2 lessons weekly</i>
Pianoforte	Elementary grade, class of three		\$30
	Intermediate and advanced grades, class of three	\$30 to \$50*	\$54 to \$100
Organ	Elementary, Intermediate, and advanced grades, class of three		\$54
Voice	Elementary, Intermediate, and advanced grades, class of three	\$30 to \$70*	\$54 to \$140
	Private half-hour lessons, evening only	\$30 to \$40	
Violin	Elementary grade, class of three		\$30
	Intermediate and advanced grades, class of three	\$30 to \$50*	\$54 to \$100
	Special class of four, two hours once a week	\$114	
Viola	Class of four, two hours once a week		\$75
Violoncello	Private half-hour lessons	\$60 to \$80	
Contrabass	Private half-hour lessons	\$50	
Wind Instruments	Private half-hour lessons	\$30 to \$60	
Tympani	Private half-hour lesson	\$40	
Percussion Instru- ments	Private half-hour lessons	\$20	

*If taken in addition to one private lesson weekly.

THEORETICAL SUBJECTS

	<i>1 lesson weekly</i>	<i>2 lessons weekly</i>
Solfeggio		\$25
Harmony, Harmonic Analysis, Theory, each . . .		\$40
Advanced Harmony, Counterpoint, each		\$50
Composition		\$50
Instrumentation 1	\$30	\$50

SUPPLEMENTARY STUDIES

Choir-training		\$35
Ensemble Classes:		
Stringed Instruments and Pianoforte	\$25	
String Quartet Class	\$25	
Wood-wind Instruments	\$15	
Brass Instruments	\$10	
Pianoforte Sight-playing		\$25
Pianoforte Accompaniment	\$25	
Violin Sight-Playing	\$10	

NORMAL DEPARTMENT

(Tuition rates for the Academic year)

Pianoforte	First year, Teaching (including lectures)	\$10
	Second year, Teaching	\$10
Voice	First year, Teaching (including lectures)	\$10
	Second year, Teaching (including lectures if required)	\$10
	Lectures only	\$10

LANGUAGES

Diction (Italian, French, German)	\$25
Languages (English, Italian, French, German) . .	\$25

DRAMATIC DEPARTMENT

Dramatic or Lyric Action (private half-hour lessons)	\$76
Pantomime (in class)	\$15
Stage Department (in class)	\$10
Dancing (in class)	\$10

ACADEMIC STUDIES

English 3		\$25
English 4 (<i>general class</i>)	\$10	
English 5		\$15
Musical History 2, Musical Form, each		\$35
Psychology, Educational Psychology, each		\$25
Education, Principles of Education, each		\$25
European History, Physics, each		\$25
School Music, Conducting, Instrumentation 2, each	\$20	\$40
Fine Arts 1 (<i>lectures, thirty weeks</i>)	\$10	
Fine Arts 2 (<i>in class, thirty weeks</i>)	\$20	

PUBLIC SCHOOL MUSIC

Tuition for the full course leading to the Diploma, including all prescribed courses in Groups II and III, and all in Group I excepting Pianoforte, Voice and Orchestral Instruments:

<i>First year</i>	<i>Second year</i>	<i>Third year</i>
\$380	\$440	\$510

PRIVATE INSTRUCTION

The cost of private lessons depends upon the instructor chosen and on the grade of advancement.

	<i>Per half-hour lesson</i>	
Pianoforte	\$1.00 to	\$4.00
Organ	\$3.00 and	\$4.00
Voice	\$1.50 to	\$5.00
Violin	\$1.00 to	\$4.00
Violoncello	\$2.50 and	\$4.00
Other Orchestral Instruments	\$1.00 to	\$4.00
Solfeggio	\$2.00 and	\$2.50
Theory	\$2.50 and	\$3.00
Harmony, Harmonic Analysis, Advanced Harmony, Counterpoint, Composition, and Instrumentation	\$2.50 and	\$3.00
Pianoforte Sight-playing	\$2.00 and	\$3.00
Diction (Italian, French, German)	\$2.00	
English	\$1.50	
Languages	\$2.00	
Public School Music—Special or review work, with ap- proval of the Supervisor	\$3.00	

RENTAL OF PIANOFORTES

Pianofortes for home use may be rented at the Bursar's office at the rate of \$1.50 per week, to which must be added the cost of moving one way.

ORGAN PRACTICE

Organ practice may be engaged at rates ranging from fifteen to twenty-five cents per hour.

COLLEGIATE DEPARTMENT

COURSE LEADING TO THE DEGREE
BACHELOR OF MUSIC

IN APPLIED COURSES

As the tuition rates for private instruction in major subjects vary from those for class lessons, and both according to the instructor chosen, such rates are not included in the following schedule. Full information regarding them will be found on the preceding pages.

For all other courses prescribed in the Outline* the following inclusive tuition rates are established:

*Excepting Electives, which will be charged for at regular Catalogue rates.

	<i>Pianoforte</i>	<i>Organ</i>	<i>Voice</i>	<i>Violin†</i>
First Year	\$210	\$210	\$320	\$270
Second Year	310	410	260	230
Third Year	300	390	150	340
Fourth Year	300	200	180	250

†Also Violoncello, and other orchestral instruments.

IN COMPOSITION

Including all prescribed courses, except Electives:

<i>First Year</i>	<i>Second Year</i>	<i>Third Year</i>	<i>Fourth Year</i>
\$310	\$570	\$390	\$350

COURSE LEADING TO THE DEGREE
BACHELOR OF SCHOOL MUSIC

Including all prescribed courses in Groups II and III, and all in Group I excepting Pianoforte, Voice, and Orchestral Instruments.

<i>First Year</i>	<i>Second Year</i>	<i>Third Year</i>	<i>Fourth Year</i>
\$380	\$440	\$530	\$420

5
South 57
Mid. 95
West

APPENDIX

SUMMARY OF STUDENTS

1926-1927

Alabama	8	Texas	12
Arizona	3	Utah	5
Arkansas	1	✓ Vermont	21
California	10	Virginia	12
Colorado	2	Washington	8
✓ Connecticut	36	West Virginia	11
District of Columbia	6	Wisconsin	9
Florida	13	Wyoming	1
Georgia	5		
Idaho	2	Cuba	1
Illinois	9	Hawaii	1
Indiana	17	Panama	3
Iowa	6	Philippine Islands	3
Kansas	7	Porto Rico	5
Kentucky	2		
Louisiana	7		
Maryland	2	Albania	1
✓ Maine	86	Armenia	1
Massachusetts	2,764	Bermuda	3
Michigan	10	British North America	26
Minnesota	3	British West Indies	2
Mississippi	2	China	9
Missouri	9	Finland	1
Montana	4	France	1
Nebraska	4	Germany	1
✓ New Hampshire	58	Italy	1
✓ New Jersey	13	Ireland	2
New York	40	Japan	2
North Carolina	12	Korea	1
North Dakota	1	Norway	2
Ohio	30	Poland	1
Oklahoma	3	Russia	3
Oregon	1	Scotland	1
Pennsylvania	67	South America	1
Rhode Island	41	Turkey	3
South Carolina	4		
Tennessee	5	Total	3,447

COLLEGIATE COURSE

Degree Bachelor of Music

With Honors

With concentration in Musical Research

RUTH ELIZABETH AUSTEN, A. B.

Subject of thesis: *A Genealogy of Nineteenth Century Violinists.*

CONSERVATORY COURSE

DIPLOMAS AWARDED

June 21, 1927

IN PIANOFORTE

TEACHERS' COURSE

Villa Prudence Bailey
 Mary Eleanor Battaglia
 *Evelyn Ruth Beacher
 Jeannette Bluestone
 Inez Elizabeth Bryfogle
 Fannie Adelina Ciampa
 Katherine Dyer Connolly
 Lena Caroline DeSalvo
 Mary Frances Doherty
 Dorothy Wilson Eccles
 Marion Emma Emerson
 Gladys Frances Foley
 Madelene Mary Foye
 Ruth Elizabeth Fretz
 Hazel Augusta Gale
 Anita Walsh Garry
 Edna Mae Gove
 Margaret Jean Haverstock
 *Mary Elizabeth Hilbush
 Gertrude Linnehan
 Kathryn Marie Mulcahy
 **Iva Mae Musbach
 Gertrude Frances Power
 Maggie Mae Pruitt
 Ethel Hermina Ramos
 Bertha Mary Schaber
 Louise May Thompson
 Agnes Peterina Thoner
 Sister Lawrencetta Veeneman
 Celia Helen Viner

PIANOFORTE COURSE

*Philip Homer Barnes
 Lillian Carolyn Bossuot
 Judith Ball Bourne
 *Ina Payne Braithwaite
 †Ruth Olivia Burnham
 Dorothy Ruth Cotton
 Constance Cecilia Frame Dismond
 Carl Charles Feldman
 Marion Agnes Goodman
 *Doris Lela Grant
 Mabel Appleton Havens
 Mary Lilly Hearne
 *Raymond Fred Hill
 Josephine Baer Hodge
 Ruth Loo Tuh How
 Winifred Mary Howes
 Harriet Hurwitz
 *Glenn Naomi Kirkpatrick
 *Mildred Kidd
 Mary Graham Lawrence
 Beatrice Gwendolyn Leavitt
 Margaret Littell
 Mary Isobella McRae
 Helen Elizabeth Oppenheimer
 Eva Osborne
 Mary Edna Petrie
 Hazel Kathryn Sauer
 Mary Régina Thériault
 *Florence Mae Wild

IN THE ORGAN COURSE

Joel Adolphus Anderson	*Rowland Barnes Halfpenny
†Ruth Bampton	Caroline Bates Hall
*Stanley Bentley	*Dowell Price McNeill
*Lloyd Wesley Broome	Maurice Upham Minard
*Eleanor Alice Clewley	Morgan Rowland Rees
Catherine Veronica Cuddy	Donald Edgar Sellew
*Valmond Henry Cyr	*Ernest Calvin Shultz
*Helen Julia Foster	Herbert Allen Thompson
	*Florence Mae Wild

IN VOICE

SOLOISTS' AND TEACHERS' COURSES

Florence Jane Barbiers

TEACHERS' COURSE

Marian White Bartlett	Dorothy Aileen Morgan
Kathryn Augusta Buchanan	Anita Elizabeth Netzow
Bessie Butman	*Mildred Margaret Veronica Nichols
Celeste Lougenia Chamblee	*Maurine Palmer
*Sara Eleanor Cleaver	Eleanor Prescott
Frances Winifred Coulter	*Leone Reynolds
Dorothy French	Dorothy Edith Adeleine Richards
Nancy Mabel Kessler	Estelle Schulze
Ruth Evelyn Dailey Lahan	Florence May Stillwell
Eleanor Fenelon Moore	Eva May Thomas

IN VIOLIN

ORCHESTRAL COURSE

Amelia Jessamine Bartlett	George Habberstad
Ottavio Joseph DeVivo	Edith Spencer Pearson
Mary Quinn Fuller	Stanley Clement Slominski
†Nicholas Demi Gualillo	Bessie Yankelewitz

IN VIOLONCELLO

ORCHESTRAL COURSE

*Harriet Eldred Curtis

IN CLARINET

ORCHESTRAL COURSE

*Jerome Don Pasquall

IN PUBLIC SCHOOL MUSIC

Marian White Bartlett	*Isabelle Josephine Lynch
Kathryn Rita Buckley	*Ethel Stanlie MacCormack
Blanche Frances Goldowsky	Louise Pike
Hilda LaCentra	*Stanley Clement Slominski
May Clare Leach	Herbert Allen Thompson
	Mildred DuBois Zippler

**Highest Honors in Supplementary Subjects

*Honors in Supplementary Subjects

†Advanced Honors in Supplementary Subjects

POST-GRADUATE STUDENTS

SOLOISTS' COURSE IN PIANOFORTE

Luise Hedwig Bube (Class of 1926)
 Madeline Violetta Coleman (Class of 1918)
 Jeannette Adrienna Giguère (Class of 1925)
 Rossanna McGinnis (Class of 1926)
 Marion Eleanor Messinger (Class of 1925)
 Eleanor Ruth Young (Class of 1925)

SOLOISTS' COURSE IN VOICE

Constance King (Class of 1926)
 Florence Owen (Class of 1926)
 Helen Elizabeth Watlington (Class of 1926)

ADVANCED COURSE IN ENSEMBLE-PLAYING

Ione Coy (Class of 1925)
 Cecile Eleonore Forest (Class of 1925)
 Morris Louis Feldman (Class of 1926)

SPECIAL HONORS

IN SOLFEGGIO AND MUSICAL HISTORY

Mildred Kidd

IN COUNTERPOINT

Stanley Bentley
 Dowell Price McNeill

IN ENSEMBLE-PLAYING

IN PIANOFORTE

IN VIOLIN

Luise Hedwig Bube (Class of 1926)	Ione Coy (Class of 1925)
Madeline Violetta Coleman (Class of 1918)	Morris Louis Feldman (Class of 1926)
Ruth Aline Culbertson (Class of 1926)	
Jeannette Adrienna Giguère (Class of 1925)	
	IN VIOLONCELLO
Rossanna McGinnis (Class of 1926)	Harriet Eldred Curtis
Elizabeth Hunt Travis (Class of 1925)	Alexander Mark

IN QUARTET-PLAYING

Ione Coy

Morris Louis Feldman

The Mason and Hamlin Prize was won in competition by Luise Hedwig Bube.

The Samuel Carr Scholarships in Organ were won in competition by Rowland B. Halfpenny and William Shuford Self (Class of 1926).

CONSERVATORY CONCERTS

SUMMARY OF CONCERTS AND RECITALS given during the school year 1926-27:

<i>a</i>	The Conservatory Orchestra	4
<i>b</i>	Special, with the Conservatory Orchestra	2
<i>a</i>	The Conservatory Chorus and Orchestra	3
<i>c</i>	Members of the Faculty	2
<i>d</i>	The Orchestral Class	3
<i>e</i>	The Ensemble Class for Brass Instruments	2
	Advanced Students with orchestral accompaniment (concertos, arias, etc., including Commencement Concert)	3
	Advanced Students	6
	Individual Recitals by students and post-graduates	20
<i>f</i>	Student Recitals (Thursday and Saturday)	50
<i>g</i>	Competition	1
<i>h</i>	Recital by Students of the Dramatic Department	1
	Recitals by Pupils of the Normal Departments	2
<i>i</i>	Miscellaneous	1

a Soloists at these concerts were MR. MOTTE-LACROIX, pianoforte; MR. SNOW, organ; MR. CHARLES BENNETT, voice; Mr. Vartanian, pianoforte; Misses Owen and Erdmann, voice; Mr. Feldman, violin; Miss Larthard, violoncello, and Mr. Caughey, harp.

March 25th. A concert in commemoration of the 100th anniversary of the death of Ludwig van Beethoven. Program: *Overture, Leonore, No. 3; Concerto in G major* for pianoforte and orchestra; *Eroica Symphony*.

b November 5th, a concert in aid of the Scholarship Fund; works for two and for three pianofortes with orchestra, played by Messrs. GUY MAIER, LEE PATTISON, and ERNEST HUTCHESON.

January 14th, Choral concert by the Choir of the Church of the Redemption, Boston, and the Choral Art Society of the School of Religious Education in Boston University. The program included a Handel Concerto for organ and orchestra, and the Christmas Pastoral, Noël, by G. W. CHADWICK, who conducted the concert.

February 18th. A concert in commemoration of the sixtieth anniversary of the founding of the Conservatory, by Monsieur LOUIS VIERNE, titular organist of the Cathedral of Notre Dame, Paris.

c Given by MISS SCHROEDER and MR. GODING, pianoforte.

d December 9th. Conducted by MR. FINDLAY.

February 15. Conducted by members of the class in Conducting 3.

April 29, the Orchestral Class was assisted by the Choral Class of the Public School Music department.

e Assisted by advanced students.

f November 4th. Performance of *In a Persian Garden* by Liza Lehmann, under the direction of MR. BENNETT. The soloists were Mrs. Sooy, Miss Palmer, and Messrs. Smith and McClosky.

April 21. A concert of 18th century music by members of the class in Musical History 2. The program included solos for the harpsichord and for the organ, also songs and concerted numbers.

g The eighteenth annual competition for the Mason & Hamlin Prize was held on April 27th. The judges were Mr. Serge Koussevitzky, Mr. Alfredo Casella, and Mr. Benno Moiseiwitsch. There were six contestants, and the prize was awarded to Luise H. Bube.

h December 3rd. The program included a one-act drama by François Coppée; a ballet in one scene, *Les Petits Riens*, by Mozart, performed for the first time in Boston; and a pantomime, *Mina*, written by MR. GILBERT and the music arranged by Miss Brailey, performed for the first time on any stage.

i March 11th. A concert of compositions by HENRY MORTON DUNHAM, in appreciation of his fifty years service on the faculty of the Conservatory. The program was given by members of the faculty and former students.

At the orchestral rehearsal on February 8th, Miss Cyrena Van Gordon of the Chicago Civic Opera Company, by courtesy of its management, sang arias from *Aida* and *Die Walküre*.

The Conservatory Chorus, on March 27th, sang unaccompanied motets by Palestrina, Corsi, and Horatio Parker, at Fenway Court, by invitation of the Trustees. On April 13, the chorus assisted in the Office of Tenebrae at the Church of the Advent, singing without accompaniment motets by Palestrina, Corsi and Anerio, and the *Miserere* of Allegri.

WORKS PERFORMED at concerts of the Conservatory Orchestra, conducted by the Dean of the Faculty, during the school year 1926-27: *

SYMPHONIES:

Brahms	†in C minor, no. 1
Beethoven	in E flat major, no. 3 (<i>Eroica</i>)
Schumann	in B flat major, no. 1

SUITES:

Charpentier	‡ <i>Impressions d'Italie</i>
Handel	‡Concerto grosso in G major (string orchestra)

OVERTURES AND PRELUDES:

Cherubini	to <i>The Watercarrier</i>
Arthur Curry	‡ <i>Blomidon</i>
Beethoven	<i>Leonore</i> , no. 3
D'Indy	‡ <i>Prelude to Act II, L'Etranger</i>
Mendelssohn	to <i>A Midsummer Night's Dream</i>
Mozart	‡to <i>Idomeneo</i>
Rimsky-Korsakov	‡to <i>La Fiancée du Tsar</i>

MISCELLANEOUS

Rabaud	‡ <i>Eglogue</i> . Poème Virgilien
Johann Strauss	‡Artist Life Waltzes
Wagner	‡Introduction to Act III, Dance of the Apprentices, Entrance of the Masters, Chorale and Finale, from <i>Die Meistersinger von Nürnberg</i>
R. Vaughan Williams	‡Variations for Double String Orchestra on a Theme by Thomas Tallis [2]

CONCERTOS:

PIANOFORTE

Beethoven	in C minor, no. 3 (first movement, Miss Packard; second movement, Miss Coleman) in G major, no. 4 (MR. MOTTE-LACROIX; first movement, Miss Musbach)
Bach	†in C major, for three pianofortes (Messrs. MAIER, PATTISON, HUTCHESON)
MacDowell	in D minor (second movement, Miss Little)
Mozart	in D minor (Köchel 566) (first movement, Miss Follett)
Liszt	in E flat major (Mr. Vartanian)
Rubinstein	in D minor (first movement, Miss Coleman)
Saint-Saëns	in G minor, no. 2 (first movement, Miss Kidd, Miss Hilbush) in F major, no. 4 (first movement, Miss Wild, Miss McGinnis)
Schumann	in A minor (first movement, Miss Messinger [2])

ORGAN

Handel	†in G minor, no. 1 (M. VIERNE)
	*in B flat major, no. 12 (MR. SNOW)

VIOLIN

Bruch	in G minor (first two movements, Mr. De Vivo)
Goldmark	†in A minor (first movement, Mr. Feldman)

* The concert of January 14 was conducted by the Director.

VIOLONCELLO

Lalo in D minor (intermezzo and finale, Miss Larchard)

OTHER WORKS FOR SOLO INSTRUMENTS WITH ORCHESTRAL ACCOMPANIMENT:

Hutcheson †Fantasie (Concerto) for two pianofortes
(Messrs. MAIER and PATTISON)
Liszt Hungarian Fantasie, for Pianoforte (Miss Bube
[2])
Vierne †Pièce symphonique, for Organ (M. VIERNE)
Widor †Chorale and Variations for Harp (Mr. Caughey)

FOR CHORUS AND ORCHESTRA:

Charles Bennett a †*The Lady of Shalott*
Bizet b †Scene from *Carmen*, Act I
Chadwick * Noël. A Christmas Pastoral
Goetz c *Noenia*
Wagner †Selections from Act III, *Die Meistersinger von
Nürnberg*
†Prayer from *Lohengrin*, Act I

FROM THE FOLLOWING WORKS ARIAS WERE SUNG:

Berlioz †*Les Troyens* (Miss Owen)
Bizet *Carmen* (Miss Bancroft)
Les Pêcheurs de Perles (Miss Watlington)
Debussy *L'Enfant prodigue* (Miss Iacovino)
Massenet *Hérodiade* (Miss Watlington)
Mozart *Don Giovanni* (Mrs. Ely)
Le Nozze di Figaro (Miss Richards)
Rossini *Il Barbiere di Siviglia* (Miss Barbiers)
Saint-Saëns *Samson et Dalila* (Miss Lucia)
Verdi *Rigoletto* (Miss Barbiers)
Wagner *Tannhäuser* (Mrs. Howell)

FOR SOLO VOICES AND ORCHESTRA:

Gounod †*Faust* (Act III: Misses King, Schulz, Owen,
Messrs. Condie, Pearson)
Verdi †*Aida* (Duet from Act I: Misses Reynolds and
Palmer)
Wagner †*Lohengrin* (Prayer from Act I: Misses Ban-
croft and Palmer, Messrs. Condie, Tileston
and Pearson)

* Conducted by the Director.

† First performance in Boston.

‡ First performance at a Conservatory concert.

a Soloists: Mr. BENNETT, Miss Erdmann.

b Soloists: Mrs. Sooy, Misses Grant and Palmer, Messrs. Robinson and McClosky.

c Soloists: Miss Wellday, Messrs. Roberts and D'Allessandro.

Movements of the following works were performed by students of the Ensemble Classes for Pianoforte and Stringed Instruments, and of the Quartet Class, in Conservatory Recitals during the academic year 1926-27:

SONATAS FOR PIANOFORTE AND VIOLIN

Beethoven	in A minor, op. 47 (<i>Kreutzer</i>)
Converse	in A major, op. 1
Grieg	in F major, op. 8
	in C minor, op. 45, no. 3

SONATA FOR PIANOFORTE AND VIOLONCELLO

Grieg	in A minor op. 35
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SONATA FOR PIANOFORTE AND CLARINET

Brahms	in F minor, op. 120
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TRIOS FOR PIANOFORTE, VIOLIN, AND VIOLONCELLO

Arensky	in D minor, op. 32
Beethoven	in E flat major, op. 1, no. 1
	in G major, op. 1, no. 2
	in C major, op. 1, no. 3
	in B flat major, op. 11
	in D major, op. 70
	in B flat major, op. 97

Brahms	in B major, op. 8
	in C minor, op. 101

D'Indy	in B flat major, op. 29
Mendelssohn	in D minor, op. 49
	in C minor, op. 66

Mozart	in B flat major (Köchel 254)
	in G major (Köchel 496)
	in E flat major (Köchel 498)
	in B flat major (Köchel 502)
	in E major (Köchel 542)

Chopin	in G minor, op. 8
Dvořák	in F major, op. 21
Rubinstein	in B flat major, op. 52
	in F major, op. 62

Schubert	in B flat major, op. 99
	in E flat major, op. 100

Schumann	in D minor, op. 62
	in F major, op. 80

FOR PIANOFORTE, VIOLIN, VIOLA, AND VIOLONCELLO
Mozart Quartet in G minor

FOR PIANOFORTE, TWO VIOLINS, VIOLA, AND VIOLONCELLO
César Franck Quintet in F minor

From the foregoing repertoire sixty-two movements were played.

Works studied in the Ensemble and Quartet Classes in addition to those played in Recital:

Sonatas for Pianoforte and Violoncello by Beethoven, Chopin, Converse, Grieg, Rubinstein, Saint-Saëns, Stójowski. Pianoforte Trios by Gretchaninov, Horatio Parker, Rubinstein, Saint-Saëns, Ravel. Quartets by Beethoven, Dvořák, Grieg, Haydn, Schubert, Tchaikovsky. Pianoforte Quartet by D'Indy. Pianoforte Quintet by Chadwick. Clarinet Quintet by Mozart.

THE CONSERVATORY ORCHESTRA

1926-27

FIRST VIOLINS

Minot A. Beale, *Concertmaster*
 Cecile E. Forest
 Morris Feldman
 Ione Coy
 Ruth E. Austen
 Basil Prangoulis
 Ottavio DeVivo
 Corinne Schwartz Harty
 Margaret H. Clark
 Beatrice C. Perron
 Cyril J. Saunders
 Thoralf B. Johnson
 Naomi E. Trombly
 Nicholas Gualillo
 Stanley C. Slominski
 Morris Policovsky
 Doris E. Cowan

SECOND VIOLINS

Silvio J. Martone
 George Habberstad
 Mary Q. Fuller
 Isabel McDonald
 Delvin M. Shaw
 Morris Kaplan
 Eugenia Butkiewicz
 Edith S. Pearson
 Florence Leach
 Edward D. Gerry
 Persis S. Hurd
 Harry Dickson
 Celia Germanic
 Anna Siegel

VIOLAS

Howard Ralyea
 Frederick C. Berick
 Bessie Yankelwitz
 Hrach Arakelian
 George C. Held
 Pierino Di Blasio
 George Humphrey
 Americo J. Astolfi
 Helène Possner
 Sydney G. Abbot

VIOLONCELLI

Alexander Mark
 Harriet E. Curtis
 Violet Hirsh
 Gertrude Gadbois
 Ruth Westman
 Olive M. Wilbur
 Anna T. Dymond
 Faith Donovan
 Joseph D. Suter
 Edwin L. Stuntzner

CONTRABASSES

Max O. Kunze, *Instructor*
 Gustave A. Gerhardt
 Mrs. Stanley Wass
 John J. McMahan
 Stanley G. Hassell
 William A. Spinney

HARPS

Elford Caughey
 Priscilla Smith

FLUTES

George C. Madsen
Harry H. Moskowitz
Raymond Orr

PICCOLO

Raymond Orr

OBOES

Robert C. McKay
E. Zimmerman
Mary L. Moore

ENGLISH HORN

Clément Lenom, *Instructor*

CLARINETS

Ralph A. McLean, Jr.
Jerome D. Pasquall
Vincent J. Marotto

BASS CLARINET

George A. Gibson

BASSOONS

Boaz Piller, *Instructor*
Warren M. Eaton
Lloyd Mills
Maurice Gaull

CONTRABASSOON

Boaz Piller

HORNS

Georg Wendler, *Instructor*
George L. Scott, Jr.
David A. Marshall
Cyrus D. Thompson
Joseph Tranfaglia
Haig Garabedian

TRUMPETS

Bower M. Murphy
Perley E. Knight
Helen Hancock
Maxwell E. Jones
Earl V. Clay

TROMBONES

Louis Counihan
John W. Coffey
Jack P. Barras

BASS TUBA

John Fay

TYMPANI

Lawrence White

PERCUSSION

Salvatore Perrone
Joseph Bloom
Reginald Bonnin

LIBRARIAN

Stanley G. Hassell

THE CONSERVATORY CHORUS

1926 - 27

Anita Bancroft
 Florence Barbiers
 Ruth Bampton
 Laura Benson
 Florence Bizzell
 Dorothy Bond
 Emily Bradshaw
 Kathryn Buchanan
 Celeste Chamblee
 Eleanor Cleaver
 Frances Coulter
 Lida Crawford
 Adelaide Cross
 Catherine Cuddy
 Miss Dambra
 Margaret Duhaine
 Dorothy French
 Mary Wrenn Garland
 Dorothy Bird George
 Elsie Gerrish
 Lucille Grammes
 Stella Gray
 Caroline Hall
 Marguerite Howell
 Maria Iacovino
 Martha Kennett
 Nancy Kessler
 Constance King
 Anna Kubilius
 Ruth Lahan
 Barbara Leshure
 Margaret Littell
 Claire Little
 Stanlie MacCormack

Mary McClure
 Eleanor Moore
 Dorothy Morgan
 Naomi Moser
 Mary Mott
 Evelyn Nason
 Anita Netzow
 Mildred Nichols
 Florence Owen
 Maurine Palmer
 Blanche Peabody
 Eleanor Prescott
 Eleanor Reed
 Leone Reynolds
 Dorothy Richards
 Anna Sacher
 Estelle Schulze
 Betty Shaw
 Alice Stetson
 Florence Stillwell
 Harriet Taylor
 Mae Taylor
 Vivian Tedor
 Eva Thomas
 Lydia Tolander
 Norma Turney
 Eleanor Vigeante
 Marion Warfield
 Helen Watlington
 Dorothy Welday
 Harriet Westphal
 Gladys Williams
 Marion Wills
 Eleanor Wright

Irving Bartley
 Wentworth Carr
 Fenton Charles
 Charles Cohn
 Reuben Cooley
 Gennaro D'Allesandro
 Ivan Ditmars
 Roy Ekberg
 Philip Ferraro
 Rowland Halfpenny
 Stanley Hassell
 George Hoyen
 Joseph Lopez

Dowell McNeill
 Maurice Minard
 Norman Moon
 Vincent Morgan
 Edward Mugler
 Edward O'Hearne
 Charles Pearson
 Frederick Roberts
 Merton Rylander
 William Self
 Dean Tabor
 Cyrus Thompson
 Webster Tileston

INDEX

Academic Studies	72	Diplomas Awarded, 1927	[2]
Academic Year	14	DIRECTORY COMMITTEE (see Ad-	
ADMINISTRATION		ministration)	
Directory Committee	7	Dramatic Action	75
Executive Committee of the		Dramatic Department	75
Board of Trustees	7		
Faculty	9	Education, Principles of	73
Management	8	Educational Psychology	73
Medical Advisors	8	ENGLISH COURSES	71, 72
Trustees, Board of	6	Composition	72
Advanced Standing	18	Grammar	71
Appendix	[1-13]	Literature	71, 72
		Review	72
Band Instrumentation	65	Rhetoric	71
Bassoon	35	English Horn	35
Bulletin, Conservatory	79	ENSEMBLE COURSES	
Calendar	4	Brass Instruments	46
Canon and Fugue	41, 42	String Quartet Class	46
Choir Training	26	Stringed Instruments and Piano-	
Chorus, Conservatory	47	forte	45
Membership	[13]	Wood-wind Instruments	46
Church Service Playing	26	Works Performed, 1926-27	[9]
Clarinet	35	Entrance Requirements	14
COLLEGIATE COURSE	14	Evening Instruction	85
COLLEGIATE DEPARTMENT		EXAMINATIONS	
Advanced Standing	55	General	19
Electives	56	For Junior Class	19
Entrance Requirements	53	For Senior Class	20
Examinations	56	Final for Graduation	20
General Information	59, 68	EXECUTIVE COMMITTEE (see Ad-	
Outline of Course		ministration)	
For degree Bachelor of Music ..	58		
For degree Bachelor of School		FACULTY (see Administration)	
Music	69	Fine Arts	74
Registration	54	Flute	35
Requirements for Degrees	57, 68	French Horn	35
Tuition	89		
Composition	42, 43	GRADUATING COURSES	
Composition Course	42	Applied Music	15
Concerts	76	Composition	42
Summary of	[5]	Public School Music	60, 61
Conducting	63, 64	Harmony	39, 40
CONSERVATORY COURSE	14	Harmonic Analysis	41
Contrabass Course	34	Harp	35
Counterpoint	41, 42	History, European	74
COURSES OF STUDY	23-75	Holidays (see Calendar)	
Cultural Advantages	13	Honors	21
		Horn (see French Horn)	
Dancing	75	INSTRUMENTATION	
Diction	70	Orchestra	43, 65
Diplomas	15, 46	Band	65
		Introduction	12

Jordan Hall	12	Psychology	72
Jordan Hall Organ	28	Public Concerts	76
Languages	70	PUBLIC SCHOOL MUSIC, Depart-	
Lecture Courses	51, 52	ment of	60-66
Libraries	77	Recitals	76
Location	13	Registration	84
Lyric Action	75	Regulations	83
Major Subjects	14	Rental of Pianofortes	88
MANAGEMENT (see Administration)		Residences for Students	85
Medical Advisors	8	Sargent Collection	79
Musical Appreciation	51	Scholarships	80-82
Musical Form	39, 73	School Music (Methods)	62, 64
Musical History	51, 73	Solfeggio	38
Music Store	83	Special Students	14
Musical Instruments and Curiosi-		Stage Department	75
ties, Collection of	79	Stringed Instruments	31, 34
Normal Department	48	String Quartet Class	46
Oboe	35	Summary of Students	[1]
Operatic Course	44	Summer Instruction	85
Orchestra, Conservatory	37	Supplementary Courses	17, 44-46
Membership, 1926-27	[11]	Supervisors and Teachers Course,	
Works Performed, 1926-27	[7]	Public School Music	60-66
Orchestral Class	36	Teachers Bureau	50
Orchestral School	31	Theoretical Courses	38-41
Organ Practice	28	Theory	39
Organ School	25	Trombone	35
Pantomime	75	Trumpet	35
Percussion Instruments	35	TRUSTEES, BOARD OF (see Adminis-	
Physical Exercise	13	tration)	
Physics	74	Tuition	86-89
Plainsong Accompaniment	27	Tympani	35
Pianoforte Accompaniment	44	Vacations and Holidays (see Cal-	
Pianoforte Course	23	endar)	
Pianoforte Normal Course	48	Viola	31
Pianoforte Sight-playing	44	Violin Course	31
Preparatory Orchestral Class	36	Violoncello Course	34
Preparatory Recital Classes	76	Voice Course	29
Private Instruction (tuition)	88	Vocal Normal Course	49
Prizes	81, 82	Wind Instruments	35

